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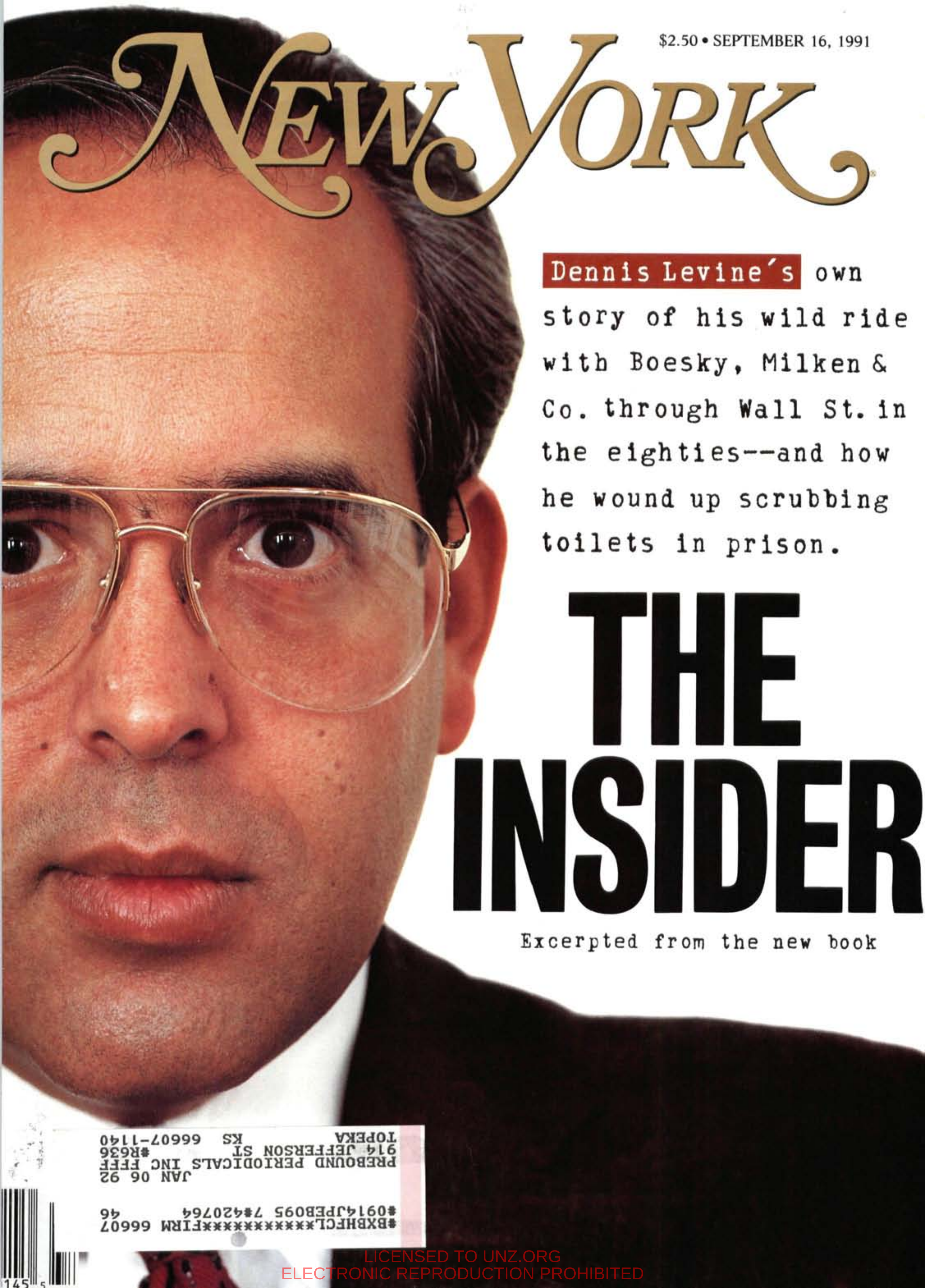

Dennis Levine's own story of his wild ride with Boesky, Milken & Co. through Wall St. in the eighties--and how he wound up scrubbing toilets in prison.

THE INSIDER

Excerpted from the new book

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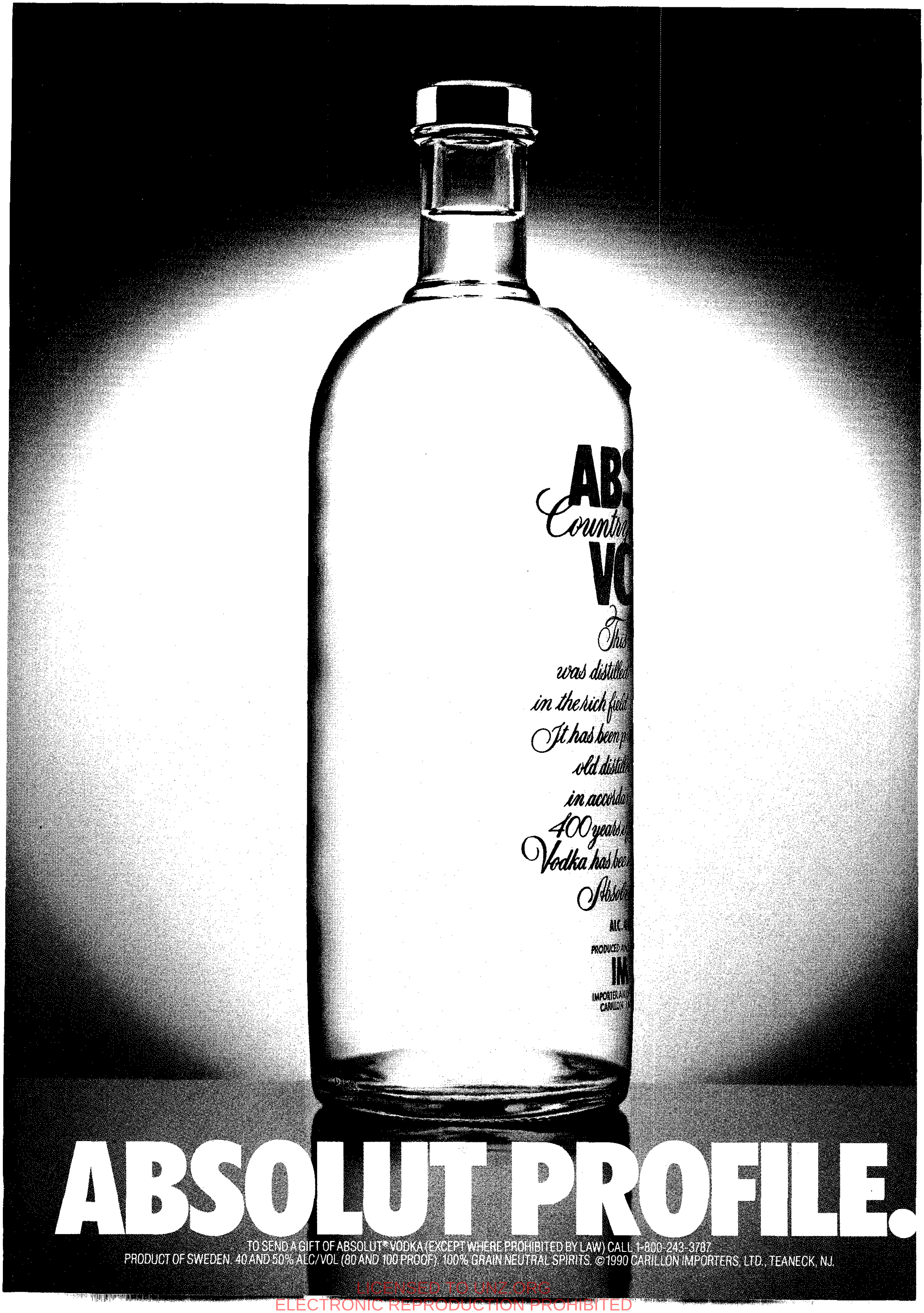

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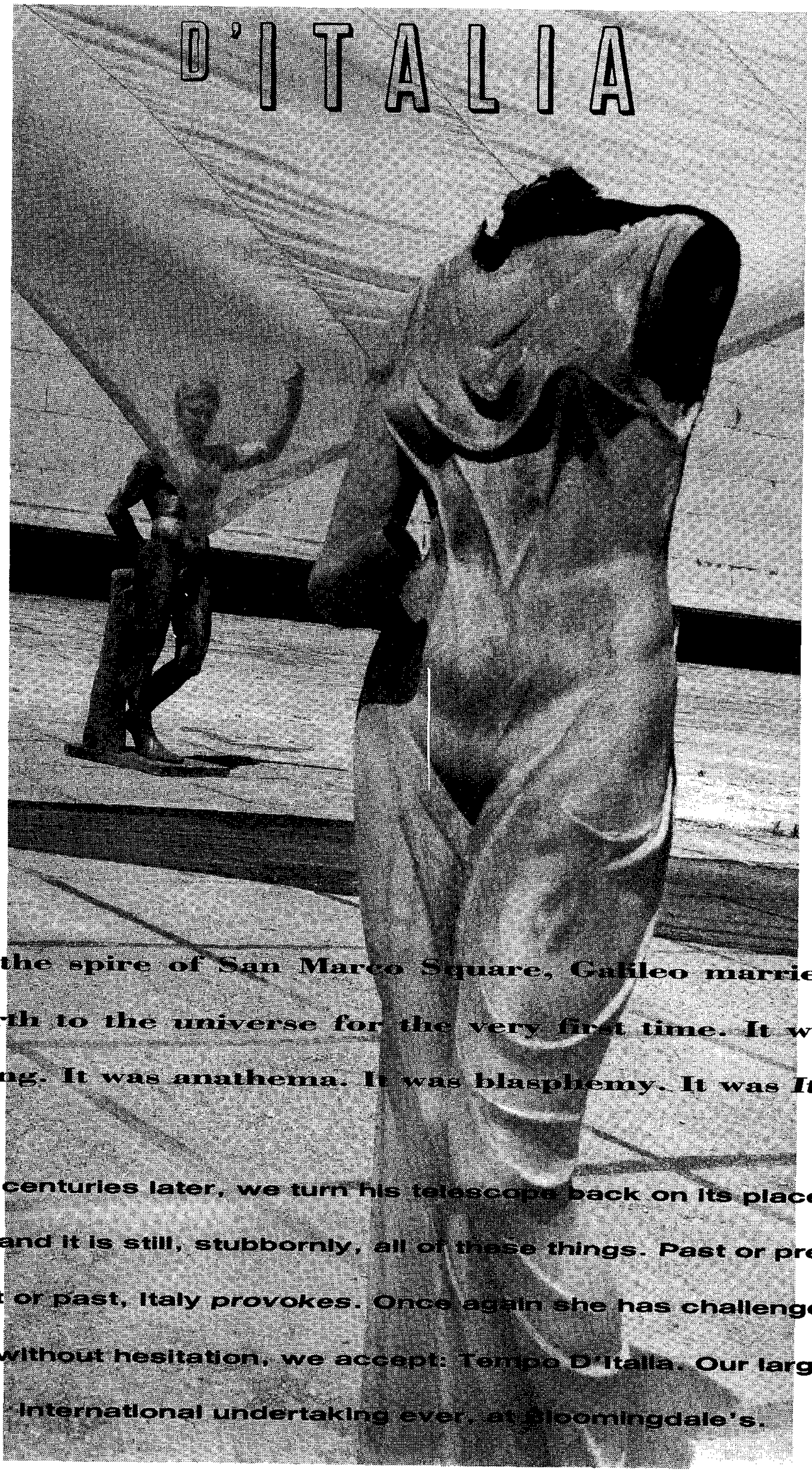

From the spire of San Marco Square, Galileo married the earth to the universe for the very first time. It was shocking. It was anathema. It was blasphemy. It was *Italian*.

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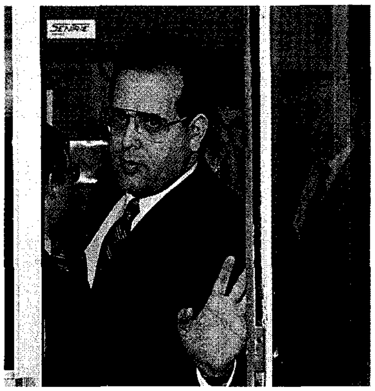
BY DENNIS B. LEVINE



Dennis Levine defined Wall Street excess. With pals Boesky and Milken, Levine sailed through the eighties—fueled by millions from insider trading. But on May 12, 1986, his fantasy dissolved. The Drexel Burnham wizard was arrested and jailed . . . and was soon scrubbing toilets. In this excerpt from his new book, *Inside Out: An Insider's Account of Wall Street* (in stores later this month), Levine narrates his rise and fall.

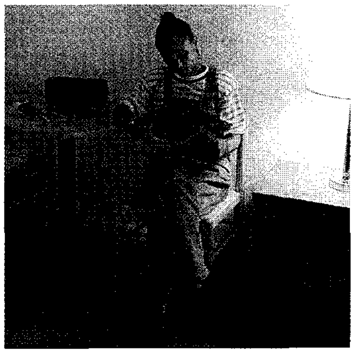
50 The Rap on Linda

BY MICHAEL GROSS

She's realtor to the stars—installing Demi and Bruce in the San Remo, Andrew Lloyd Webber in Trump Tower. Linda Stein speaks the language of New York real estate—most of which we can't print here. Stein's mouth runneth over as she bulldozes her way through co-ops and townhouses. She's best buddies with Elton John and Sylvester Stallone, and has megaconnections in Hollywood. She even manages a Nordic rap singer. "So I say f---," Stein admits. "F---; I can't help it."

56 Sue City

BY PETER HELLMAN



In court, New York is everyone's favorite patsy—no matter how ludicrous the claim. The city is besieged by tort cases; judges, through a series of mandates, have been micromanaging social welfare—at an exorbitant cost. In one instance, a ruling went so far as to dictate what various families—housed comfortably by the city—should be eating. Last year, tort claims against New York skyrocketed; settlements totaled $183 million. "The city has a democratic process of fighting out the budget line by line," says a city lawyer. "Then it gets destroyed by six clowns in a box."

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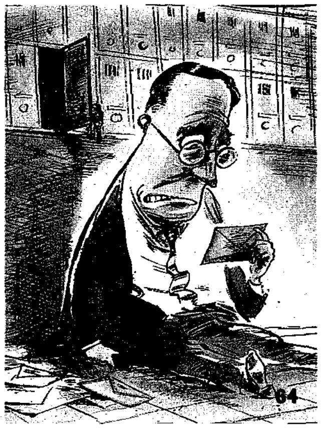

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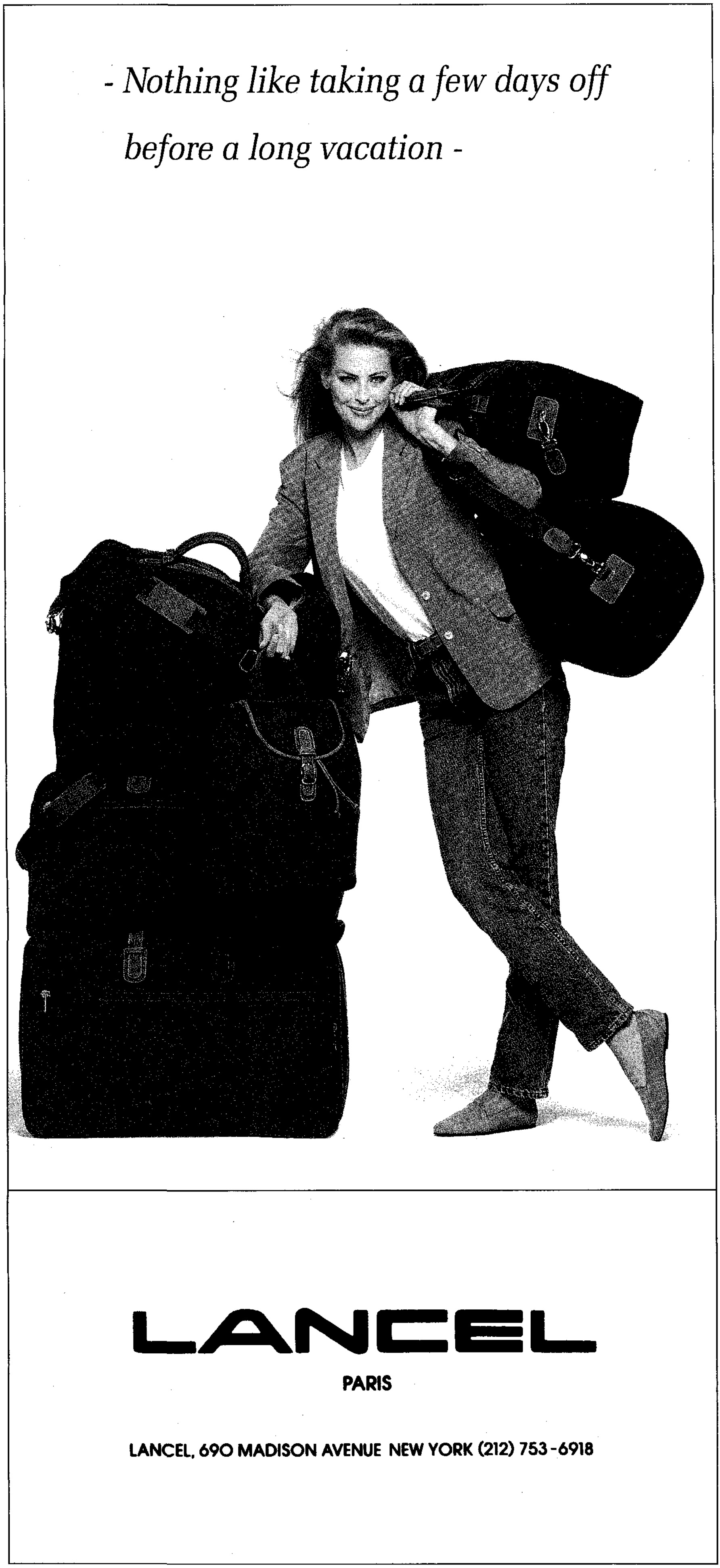
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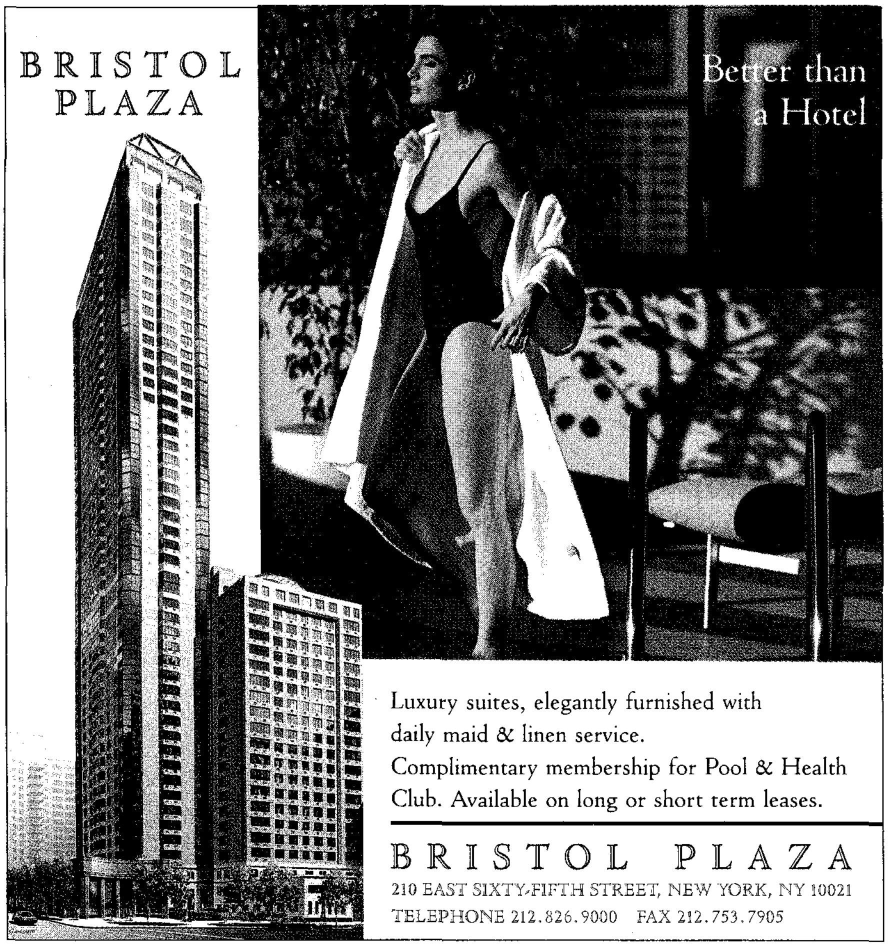
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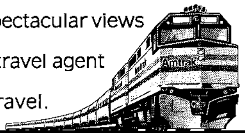
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ALL ABOARD AMTRAK

LETTERS

The Beastie Boys

THE JERMAINE EWELL TRAGEDY SERVES TO remind us that the worst type of racist is the hypocrite ["Blood Sport," by Jeanie Kasindorf, August 26]. The defendants' assertion that this incident was not a bias crime is as abhorrent as the act itself. Siegel, Peralta, Donahue, Pearl, and Kussoff were eager to point to their racially diverse circle of friends in an attempt to refute the accusations of prejudice. Yet at the first threat of insecurity, their ignorance allowed them to see only colors.

Barbara A. Petersen
Bergenfield, N.J.

SHANNON SIEGEL'S PARENTS LAMENT THAT "his whole life is destroyed. Our lives are destroyed." If a person takes a baseball bat and swings it at another living human being like he is trying to hit a homer, his life *should* be ruined. Why it was done is not the point, and the only saving grace in this deplorable situation is that Jermaine Ewell has come out of it alive and almost well.

B. Kelly Stevens
Manhattan

WHILE READING "BLOOD SPORT" AND "KIDS With Guns" [by Eric Pooley, August 5], I found myself crying. Why are children, teenagers, and young adults so angry, so violent, and so unable to grasp the difference between right and wrong? Do they feel so powerless that they are driven to violence? I wonder what we can do, but I can't imagine what amount of support, funding, education, guidance, and love could possibly change the present situation. I want to run away instead of doing something. But, after seeing *Boyz N the Hood,* I realize that what's going on in New York City is also going on in Los Angeles. I don't think there is a place for me to run to. Have our youths become so barbaric that aggressive thoughts are pervasive and are acted upon impulsively on a daily basis? I marvel at the strength that our children have to have to live amid such constant chaos.

Laura Meiselman
Manhattan

Crime Watch

EDWIN DIAMOND'S "MEDIA" COLUMN OF AUgust 12, entitled "Horror Story," correctly lists Reuters among a number of media concerns that reported on how several New Yorkers stopped to watch the rape of

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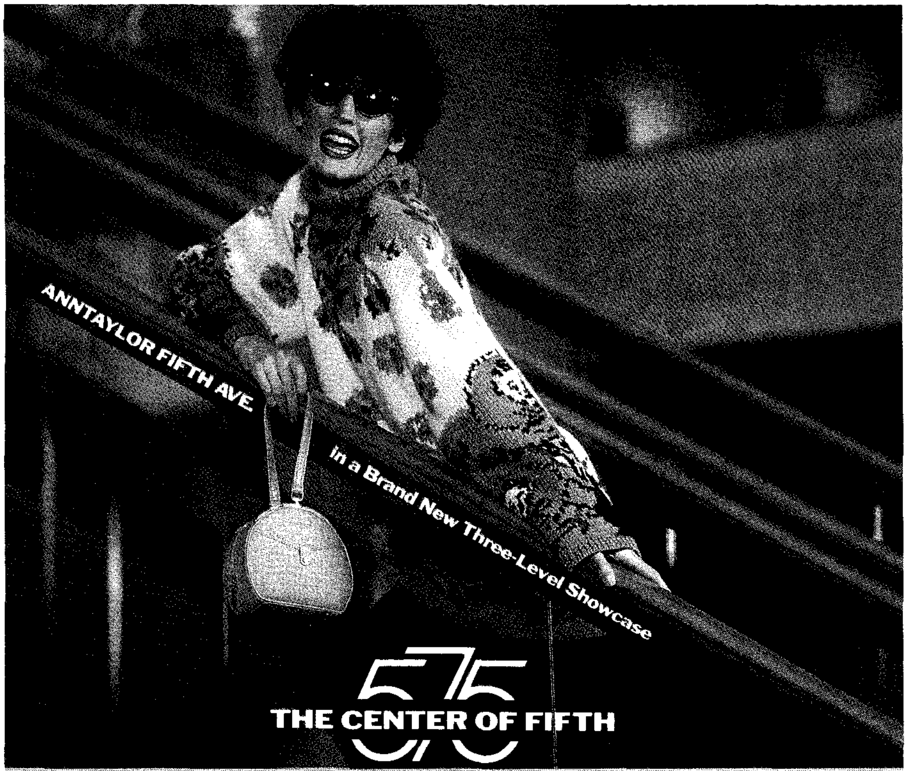

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a child near the FDR Drive. For the record, the police were our duly credited source for a subsequently questioned version of the story, which had twenty motorists stopped on the FDR to watch the outrage taking place without doing anything about it. Within 48 hours of our first story, Reuters reported that drivers *did* attempt to stop the crime, according to witnesses.

Robert A. Crooke
Director, Media Relations
Reuters America, Inc.
Manhattan

I WOULD LIKE TO THANK *New York* MAGAZINE for having the guts to print the correct story regarding the horrendous rape of the three-year-old near the FDR Drive. While living in California, I experienced a greal deal of pain and discomfort because of all the misinformation in the media there about New York City. The biggest sport in California, Michigan, and most of the Midwest seems to be blaming the ills of the world on New York, but the media in those areas fail to print the truth about what is occurring in their own backyards. The people who live there have been lulled into a false sense of security, but it is they who have produced hordes of serial killers and rapists.

Rose S. Wilson
Carmel, N.Y.

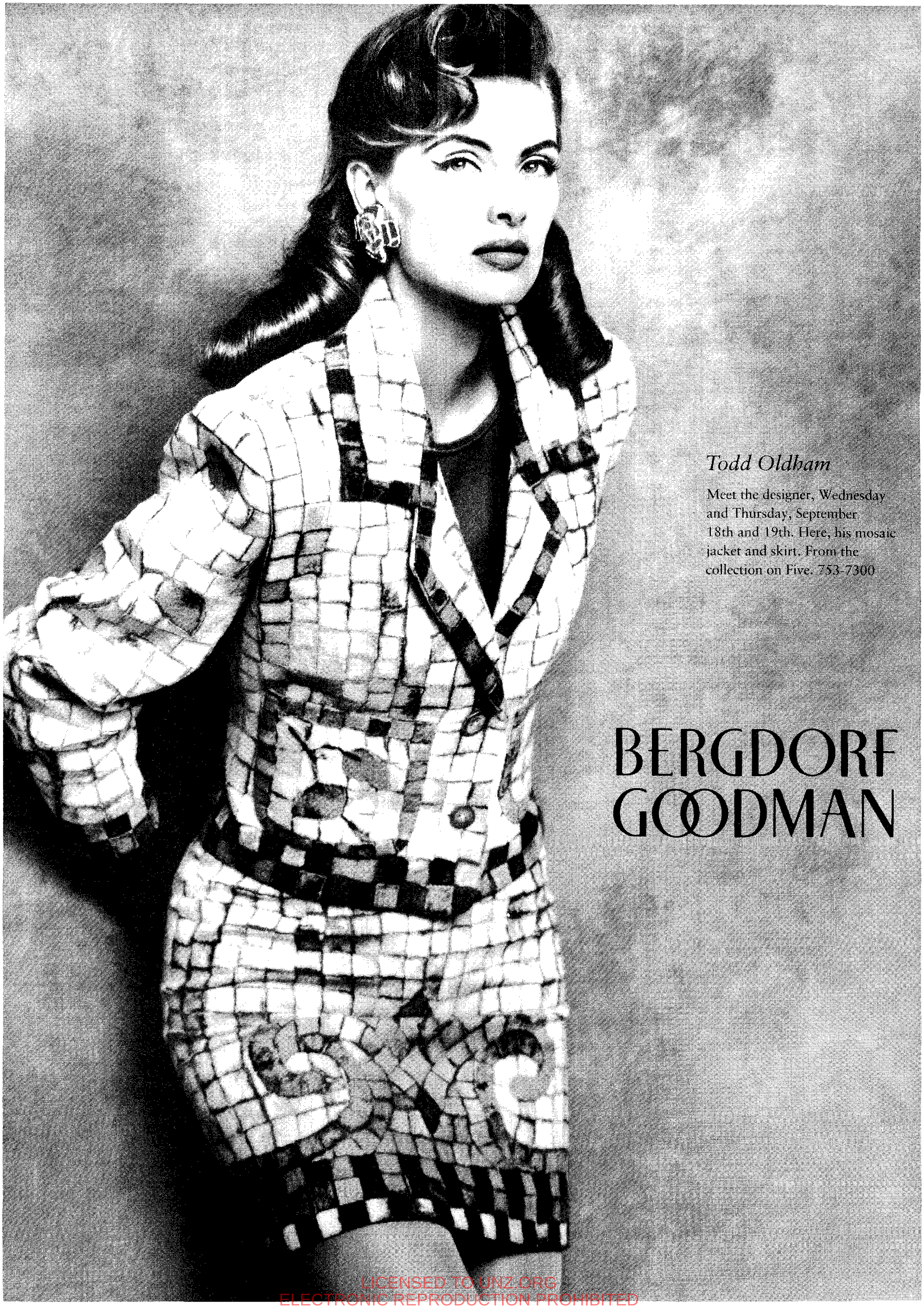
Parse Fail

BEFORE ANGELA JANKLOW HARRINGTON starts her own magazine aimed at young readers, she ought to get one of Daddy's clients to teach her fifth-grade grammar, so she'll learn not to say things like "younger than me" and "not, like, five years old" ["Intelligencer: Another Janklow Ponders Publishing," August 12]. I think me and my kids'll, like, pass.

Fran Arrick
South Salem, N.Y.

Paradise Lost?

"THESE ARE THE GOOD OLD DAYS" WAS INteresting reading, but it didn't live up to the promise of the cover line: "If you think the city is dirty and dangerous now, it's Eden compared with life in old New York" [by Luc Sante, August 12]. If anything, I came away from the article admiring the superior cunning of old-time criminals. I'm sure today's innocent victims of drive-by shootings and gang warfare would gladly trade their experiences for being swindled into buying a dog or attending an unsatisfactory peep show. Sure, there have been some social advances over the years to protect the disenfranchised, such as child-labor and minimum-wage laws, but the biggest blight of our times is the availability of guns. Everyone and his grandmother has one and uses it. Whereas in days of old, people used knockout drops to rob their



Todd Oldham

Meet the designer, Wednesday and Thursday, September 18th and 19th. Here, his mosaic jacket and skirt. From the collection on Five. 753-7300

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victims, today they just shoot them. Is this progress?

Cindy Schweich
Upper Montclair, N.J.

AS SOMEONE WHO VISITED THE CITY FREquently in the quarter-century after World War II (and even lived there a couple of months in 1953), I can confirm that *those* were the good old days. That period was indeed a golden age, especially for the middle-class citizens whose enterprise, talent, and drive made the city great. To compare New York today with New York a century ago is to compare one festering sore with another. Will there be a cure this time?

William M. Rickman
Johnson City, Tenn.

I AM FASCINATED BY THE NOTION THAT IN 1991, the media would have the masses believe that blacks and Hispanics are at the root of crime in this city. But during the late-nineteenth and early-twentieth centuries, New York's population was predominantly of European descent, and back then, even more horrid atrocities and criminal behavior were running rampant. I hope that as a side effect, Luc Sante's book will open the biased eyes of many people, reminding them that New York is made dangerous not by the presence of minorities but by social economics, overpopulation, and *moral* complexion.

J. R. Guerine
Manhattan

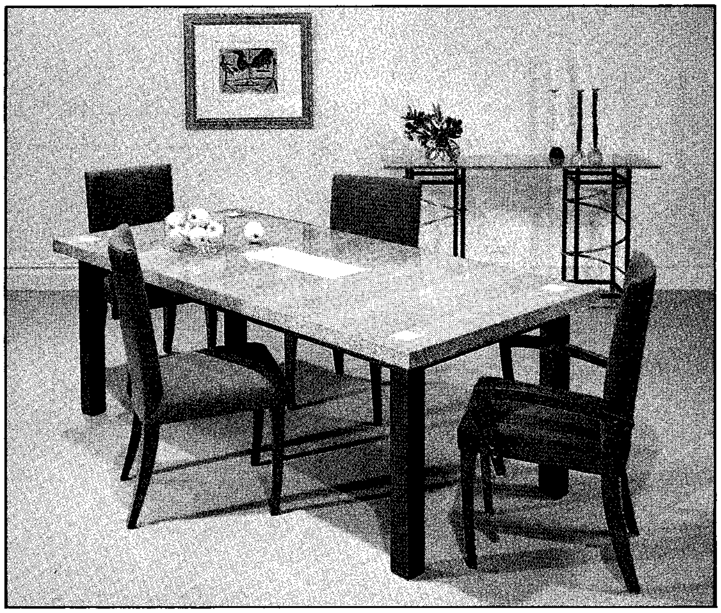
Guerrilla Megillah

IN REFERENCE TO ERIC POOLEY'S PIECE "Kids With Guns" [August 5], as a Vietnam veteran, I am familiar with guerrilla warfare. When the population is armed and you cannot control the territory, you have, by definition, guerrilla warfare. This would seem to dictate the use of the military to regain the lost territory and disarm the guerrilla forces. The present political leadership is too cowardly to even suggest using this option. The logical conclusion is that we will see an increase in the level of guerrilla activity. At some point a leader will appear on the scene, and then all hell is going to break loose. New York City is a rich prize. It may become the next Lebanon.

Benjamin W. Head Jr.
Fort Worth, Tex.

IT IS INTERESTING TO NOTE THAT *New York* ran "Kids With Guns," about the easy access to real guns and the concomitant peer pressure to own them, in the same issue with a "Fast Track" item about the powerful water pistol Super Soaker ["Big Squirts for Little Squirts," by Gia Kourlas]. It certainly sounds as though the toy gun is a good training weapon for the real thing. Fast track, indeed.

Noah Lewin
Manhattan



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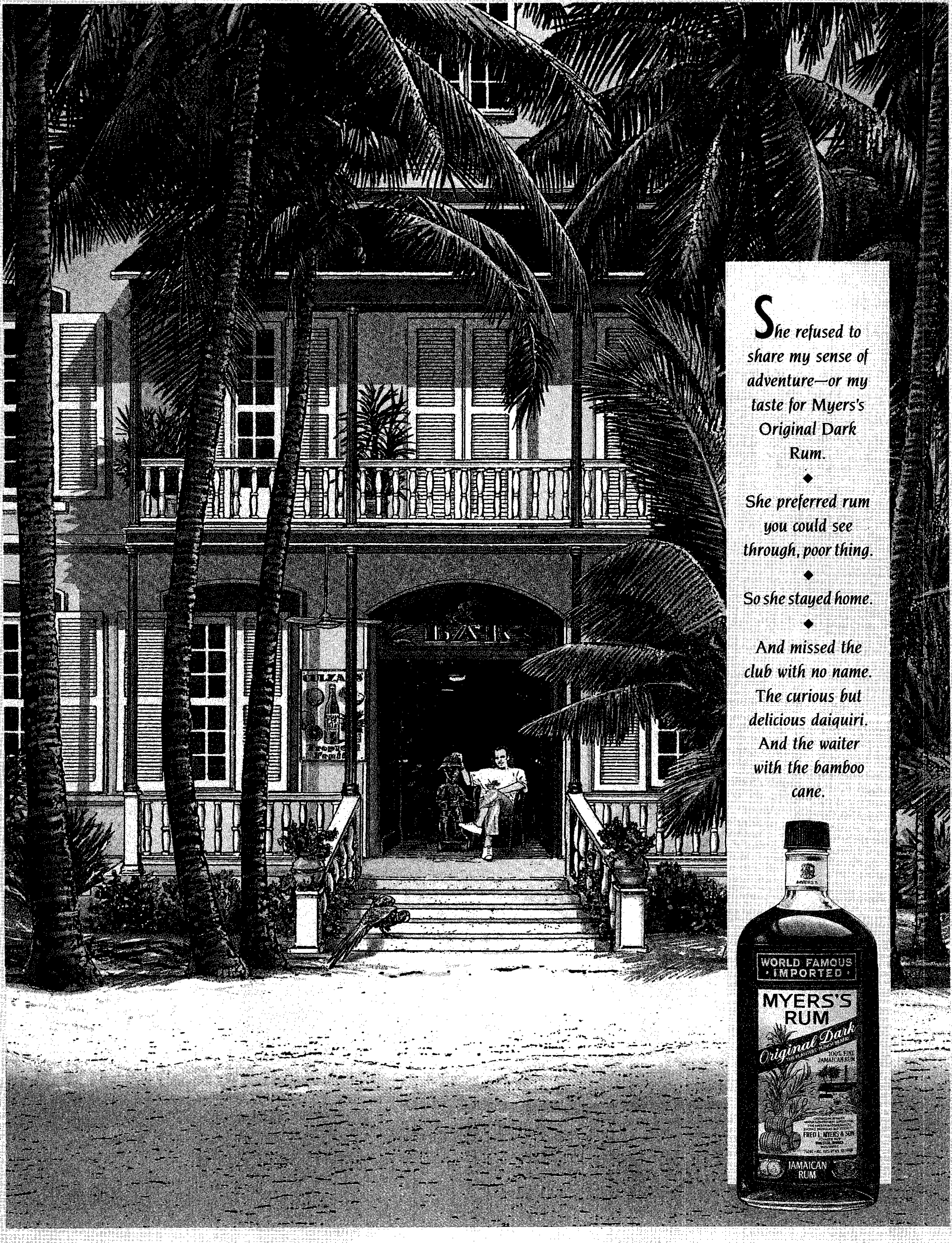
THE GIRL WITH THE RED HAIR SEEMED VERY FAR AWAY.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She refused to share my sense of adventure—or my taste for Myers's Original Dark Rum.

◆

She preferred rum you could see through, poor thing.

◆

So she stayed home.

◆

And missed the club with no name. The curious but delicious daiquiri. And the waiter with the bamboo cane.

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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

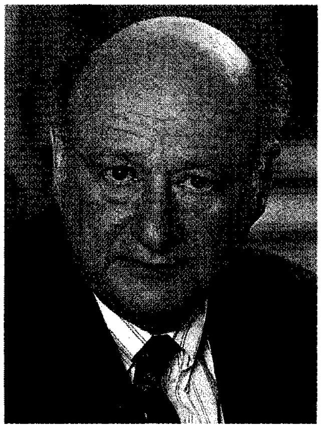
MAYOR TO *MACHER*...RANDOM NOTES...LAUREN'S NEW LEASE...GOOD-BYE, GUTFREUNDS?

BUILDER SIGNS KOCH TO LOBBY O'CONNOR

Ed Koch may still be able to pull a few strings in this town. The former mayor—who has had stints as a movie reviewer, diet-food pitchman, and newspaper and television commentator—has been hired by developer Madison Equities as a broker and legal consultant on a real-estate deal that the company is trying to close with the Roman Catholic church, says a source.

Madison Equities is hoping to buy some midtown property from the church, and Koch was enlisted because of his friendship and close working relationship with John Cardinal O'Connor, says the insider. "They figured anyone who wrote a book with the guy is going to get along with him," the source explains, referring to *His Eminence & Hizzoner*, the men's 1989 collaboration.

Madison Equities didn't return calls, and Koch wouldn't say if he'd been hired to work on the deal: "Anyone who discusses clients ought to leave the business."

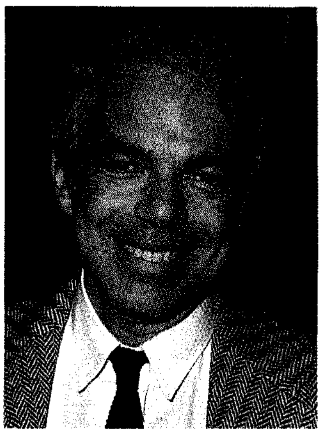


ED KOCH

RALPH PLAYS SOME MORE POLO ON MADISON

The fashion world is buzzing about Ralph Lauren's new direction. The designer, whose old-money look dressed up the eighties, is opening a shop on 72nd Street, across from his flagship Madison Avenue store. Sources say it will specialize in less expensive, more youth-oriented clothes that will be "hipper" and "more accessible." One insider says Lauren is making the move to compete with chains like Benetton and the Gap. The new store is expected to open next year.

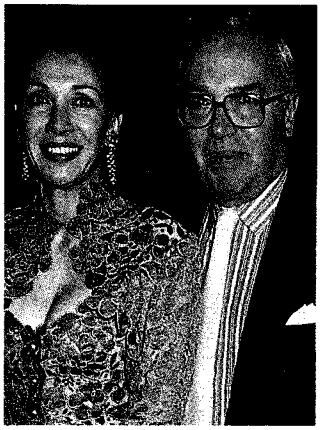
A spokeswoman for Polo/Ralph Lauren confirms that the company has signed a lease for 10,000 square feet at Madison and 72nd, but she declined to say when the shop would be opening. "Ralph is very excited about a brand-new store concept he is developing for the site that takes what he's done and expands it into a whole new area," she says. She denies, however, that the line of new clothes will be less expensive: "The product mix has not yet been determined. The prices will be consistent with the current product."



RALPH LAUREN

GUTFREUNDS GOING TO TUXEDO PARK?

John and Susan Gutfreund may be planning to relocate. A source says the embattled former head of Salomon Brothers—who resigned in a bond scandal that is still rocking the company—and his very social wife have been looking into renting a large house in Orange County's exclusive Tuxedo Park. "They have a great place on Fifth Avenue and in Paris," says the source. "But the word is they'd like to get away from things until the situation cools down a bit." John Gutfreund wouldn't comment.



SUSAN AND JOHN GUTFREUND

AT RANDOM: NACHMAN, BCCI, AND SIGNORILE

Jerry Nachman is about to become a novelist. The New York *Post* editor has signed a six-figure contract to write a psychological thriller for Random House, says a source. "It probably won't come as a shock that there are cops and journalists in this book," says acquiring editor Jonathan Karp. The source says a second book may be in the works. "Jerry is a New York original," says Karp. "[Random House chief] Harry Evans heard the idea, his eyes lit up, and he said, 'I'll write you a check.' " . . .

A source says Random House has also just paid $500,000 for a book on the Bank of Credit and Commerce International scandal by Jonathan Beaty and Sam Gwynne of *Time*. Editor Ann Godoff, who recently left Atlantic Monthly Press, wouldn't comment on the advance, but says the book will be out in spring 1993. . . .

Gay writer Michelangelo Signorile, whose vitriolic columns for the now-defunct *Outweek* magazine put him at the center of the debate over "outing," has signed a deal with Random House to write *Queer in America*. "It's a personal account of the last five years of gay and AIDS activism," says Signorile. "It will show how lesbians and gays are everywhere, including in the power structures of Washington, New York, and Hollywood."

ASSOCIATE EDITOR: DEGEN PENER

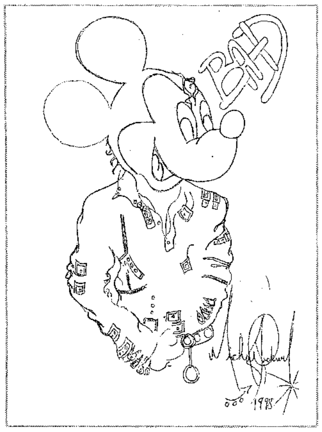
SOTHEBY'S SEEKS A PASSAGE TO INDIA

Sotheby's is looking to move into a questionable market: India. A source says the auction house hopes to open offices in New Delhi "within the next year or two."

But another insider says the venture might be problematic. "Sotheby's wants to expand because the Western market has been so weak lately. But getting property out of India could be a big headache," says the source. "It's hard to export without money changing hands, and it's notoriously dif-

Photographs: top, Anthony Savignano/Ron Galella; center, John Chiasson/Gamma-Liaison; bottom, Ron Galella.

NEW DELHI DEALS...ODOR EATERS...TUTU TALE...POP-STAR PICTURE...BANDMAN'S BOOK



MICKEY, BY MICHAEL JACKSON

PETER DUCHIN

GELSEY KIRKLAND

ficult to do business in the country unless a majority shareholder is an Indian, so the betting is it might be a joint venture with an Indian company."

"We have made no decisions yet, but India has always been an important market for us," says a Sotheby's spokesman. "We have important clients there and have for many years explored the idea of an office there. It remains a possibility."

MICHAEL JACKSON DRAWS MICKEY MOUSE

An unlikely artist has contributed a sketch for an upcoming book on Mickey Mouse: Michael Jackson. Appearing alongside artwork by Keith Haring, Andy Warhol, Maurice Sendak, and Charles Schulz is an ink drawing of the famed cartoon character—done for the project by Jackson. "He's a giant Mickey fan," says Craig Yoe, a co-author of *The Art of Mickey Mouse,* to be published in November by Disney's Hyperion. "[Jackson] carried a sketchbook around until the right moment of inspiration hit him."

TOO MANY COOKS SPOIL BRANT BROTH

Staffers who work for Peter and Sandy Brant have been told to eliminate microwave popcorn and other "smelly" food from their midday menu.

Ever since a wage freeze earlier this year, some employees at the Brants' book-publishing company, Stewart, Tabori & Chang, have been whipping up lunches in the sixth-floor kitchen of their SoHo offices. But Sandy Brant, also an owner of *Interview, Art in America,* and *The Magazine Antiques,* was offended by the scents wafting down to her fifth-floor office, says a source, so she decreed that no odoriferous foods could be cooked by any Brant staffers in the building.

Stewart, Tabori & Chang publisher Andy Stewart circulated a memo saying, "All cooking that produces smells, including making popcorn, but excluding coffee, tea, cereal and toast, shall not be permitted until further notice."

Brant, however, says she issued the edict only because other staffers had complained to her: "I didn't realize when we put the kitchens in that it would feel like Julia Child had moved in.... I have vegetarians up in arms when people are cooking steak, dieters complaining when they're cooking chocolate, and everyone wanting to go to [the movies] when they're cooking popcorn."

IS GELSEY KIRKLAND DANCING DOWNWARD?

Ballet insiders are whispering about former prima ballerina Gelsey Kirkland and the $9-a-session ballet classes she's been giving at a studio in the West Fifties. "There's a small hand-lettered, mimeographed flier stuck on the door of the Ballet Shop," says a source. "It's not even a restricted class."

Kirkland—whose best-selling autobiography, *Dancing on My Grave,* detailed, among other things, her problems with drugs—pirouetted to rave reviews in the seventies with both the New York City Ballet and the American Ballet Theatre. She quit ABT in 1984. Phone calls to Kirkland were returned by her husband, Greg Lawrence, co-writer of *Dancing on My Grave.* "She's been [teaching] there for a year," he says. "Gelsey is basically preparing herself to direct her own company and choreograph, and she's working on another book. It's an attempt to address what's missing in American ballet." Tentatively titled *Nutcracker Magic,* the book may be bought by Doubleday's Jacqueline Onassis.

Will the 38-year-old Kirkland ever dance again professionally? "She watched the Jimmy Connors match," says Lawrence. "He can inspire anyone."

NEWS AND NOTES FROM ALL OVER

SOME MUSICAL MEMORIES: Big-band leader Peter Duchin is planning to write his memoirs. Duchin was raised by former governor W. Averell Harriman and is married to Brooke Hayward, who wrote the best-selling *Haywire.* His Peter Duchin orchestra has been a fixture over the years at society parties. The band also played at the 1986 Hyannis Port wedding of Maria Shriver and Arnold Schwarzenegger. Duchin confirms that he's been approached by several publishers and that he's had conversations with possible collaborators, but he wouldn't give details: "I'm talking to several people about it, but it's certainly not something I'm ready to announce."

CINDY SAYS: The British now get to view their country through the eyes of Cindy Adams. The New York *Post* columnist has just become a regular on the BBC's highly rated *Wogan* talk show. "The deal came about because I was being interviewed, and they asked me about the American reaction to the queen," says Adams, who has done segments live from Le Cirque at dinner and from the Russian Tea Room at lunch. "I told them she's the richest woman in the world, and you'd think she could afford a decent bra. They liked the New York take on things, and they signed me up."

Photograph bottom, by Martha Swope.

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The National Interest/Joe Klein

THE TEMPTATION OF MARIO

SATAN AS HANDLER

MARIO CUOMO WAS ALONE, SHOOTING hoops in the feathery Albany dawn. It wasn't much fun; competition makes the game. He faked left, spun right, dribbled twice, and sent an aesthetically pleasing jumper—lots of backspin, lots of loft—toward the hoop. There was a stirring; a slight breeze pushed the ball off course. It clanged off the front iron, bounced twice, and settled into a wild centrifugal spin around the hoop. Cuomo realized he wasn't alone. He turned and saw a familiar figure. "In or out?" Satan asked.

"Very funny. Very metaphoric," Cuomo said, noticing that his visitor—a slim, sixtyish, goateed man with pointy ears and eyebrows who appeared to be of a psychoanalytic bent—was sporting a pair of black Reebok "pumps" in addition to his usual tweed jacket and turtleneck. "You play?" the governor asked.

The ball was still spinning on the rim. The Devil snapped his fingers; it fell through the hoop. "A little," Satan replied. "It depends on the stakes. You want to go for the usual three wishes?"

"Get outta here," the governor replied. "Hey, what are you doing here anyway? I thought you'd given up on me. After the Gulf War, you said I wasn't worth tempting because I didn't believe in anything."

"I got a little carried away," Satan replied. "In any case, I was wrong. I've been reading your recent speeches. You *do* believe in something: You think you're a victim."

"Get lost," Cuomo said.

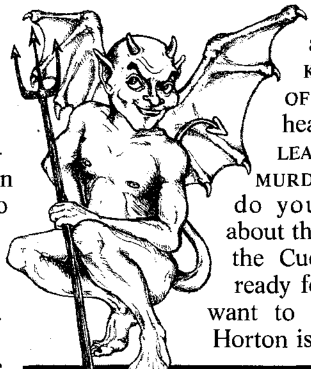
"Actually, it's great stuff," Satan continued. "Victimization is a perfect Democratic message for the nineties. 'It's not my fault that New York is falling apart, that we have a gazillion-dollar budget deficit, that our kids can't read, or that crazy people and criminals have the run of the streets. It ain't me, Oprah: It's the Feds. They aren't giving us the support we need. It's affecting our self-esteem.' "

"Well, it's true," Cuomo huffed. "And not just New York: 31 states face deficits this year. A lot of them with Republican, conservative governors."

"Don't bore me with details," the Devil said. "You're running a shell game. If the Feds stiffed New York so badly in the eighties, where did Koch find the dough to add 50,000 employees?"

"You're an ice skater, a subterranean pundit. There's a lot more to my speeches than blaming Washington," Cuomo frothed. "You see the stuff about the investment tax credit, and restructuring capital gains? I've got a lot of good ideas in there."

"People aren't lawyers, Mario," the Devil said. "They don't read the fine print. They just want the headlines. That's why Republicans are so good at this stuff. DUKAKIS VETOES PLEDGE OF ALLEGIANCE: great headline. DUKAKIS RELEASES BLACK RAPIST MURDERER: What else do you need to know about the guy? They've got the Cuomo headlines all ready for 1992, too. You want to know who Willie Horton is going to be? Thomas Sobol, your multicultural-education commissioner."



THREE WISHES?: *"It's in your hands."*

"That's outrageous," Cuomo said. "I criticized that report."

"You hired the sucker," the Devil replied. "You sign his paychecks. The headlines will be great: CUOMO ED BOSS SEZ THANKSGIVING 'IMPERIALIST' HOLIDAY. Or how about CUOMO ED ADVISER: 'SUN PEOPLE BETTER THAN ICE PEOPLE.' "

"Sobol never said that."

"No, Lenny Jeffries did, and Sobol hired *him* for his multicultural-education panel," Satan smirked. "You sign Lenny's paychecks, too."

"But the curriculum we adopted wasn't so bad," the governor attempted. "We toned it down. The kids *should* learn about slavery and all that. . . . "

"Fine print. Who cares?"

"So you're telling me I shouldn't run?" Cuomo asked.

"Hell no," said the Devil. "Are you gonna let Roger Ailes get away with cheapening the discourse, cheapening the presidency? Are you saying you don't have the guts to fight the good fight, to do the Lord's work, as it were? Anyway, what else are you gonna do with yourself next year? You really want to stay on as governor, face another $3-billion deficit? I'll show you yourself a year from now if you don't run—call it a free sample."

"No!" Cuomo snapped. "I don't want samples, free or otherwise."

"Fair enough," Satan shrugged. "In any case, there's nothing to see. You don't run for president, you're a nonperson. You are Vincent Impellitteri. No one calls; no one writes. The Mario Scenario is kaput."

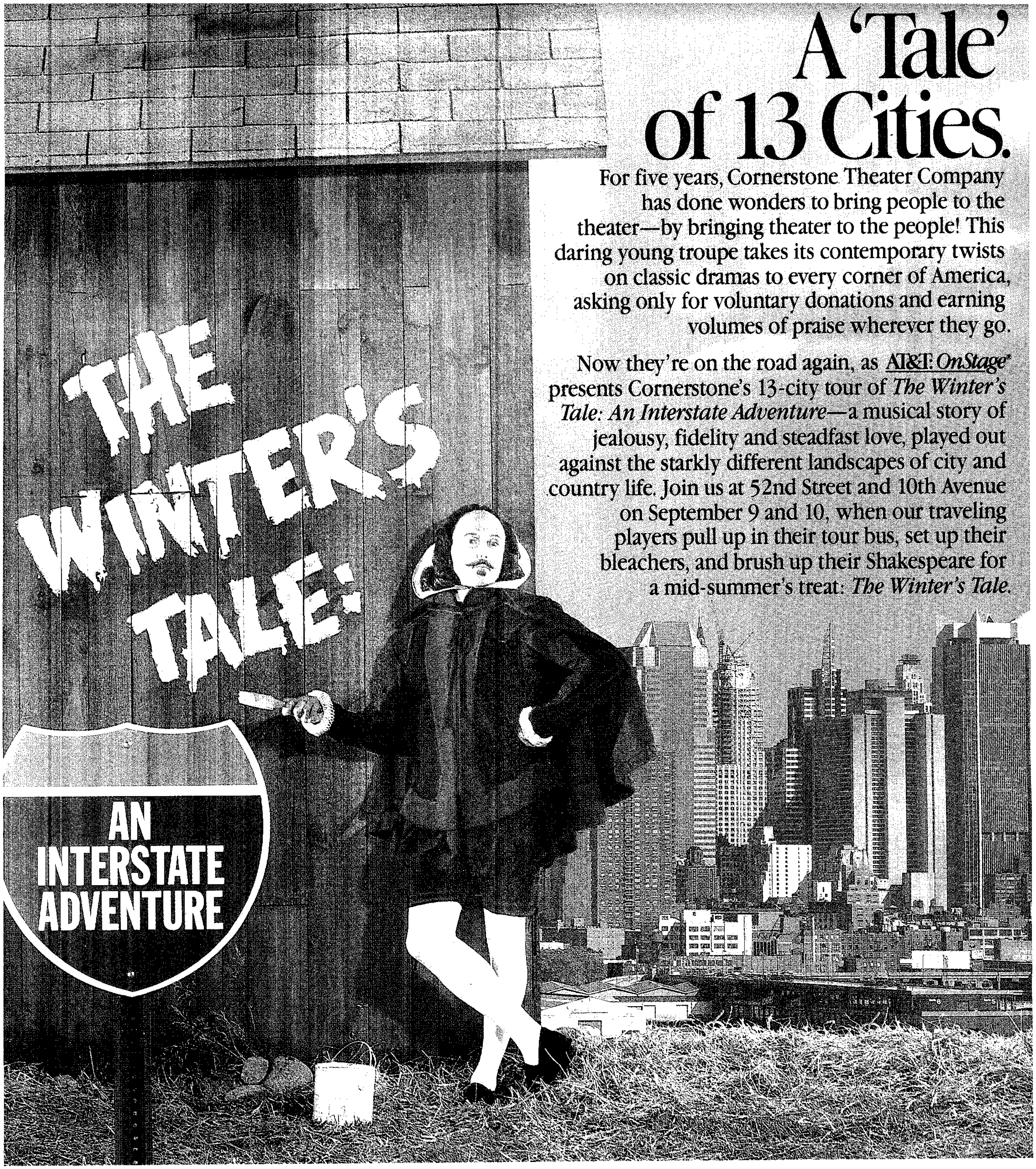
"So, now you're saying I should run?" the governor asked.

"Not exactly," the Devil replied. "Unless you have dwarf aspirations. If you run, you become one of *them*—you have to do dog-and-pony shows, debate the likes of Jerry Brown, Doug Wilder, Bill Clinton, Tom Harkin, Bob Kerrey, Larry Agran (the former mayor of Irvine, California), Billy Jack, the old karate cowboy star—who knows, maybe Ted Turner will run, too, and Pat Schroeder; Elvis; Abe Hirschfeld. Root for it, Mario. The sillier the field, the greater your absence will loom."

"Tortured logic, Luke," Cuomo said, dismissively. "Gore, Rockefeller, Nunn, and Gephardt pulled out, and no one's wistful about them."

"They were destined to be cannon fodder," the Devil said. "Rockefeller, especially: I had him lined up as the Dukakis of 1992—moderate, respectable, uninspired. The sort of guy Dems love. The others are all congressional sorts, which means they have only a passing acquaintance with life as it is lived on this planet. They speak legislatese, not English. They brag about their strong support of the Dodd-Dingell Veterinary Orthodontia

Photograph by Diana Walker/Gamma-Liaison. Illustration by Shaun Cusick.



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"Until I get in—then they nibble me to death: 'How do you expect to do in Iowa, Governor Cuomo? What's *your* position on Dodd-Dingell?' Do I really need that?"

"No," Satan said.

"So, don't run?"

"Sort of. If you get in, all you do is give Billy Jack credibility every time you join him at a cattle show. You give Clinton or Kerrey stature if he beats you in the Guam caucuses. Be smart: Wait until the convention."

"Oh, brilliant." Cuomo said. "The old wait-for-a-draft scenario. John White, our former party chairman, floated that a week ago and everyone laughed. Conventions haven't been very drafty this past half-century, or haven't you noticed?"

"The conventional wisdom always gets it wrong, or haven't you noticed? This could be the year: The TV networks are even cutting back on coverage. Everyone assumes one of these guys will catch fire," the Devil said. "And let's say they're right. Maybe someone like Clinton or Harkin or Kerrey will. You think that'll generate a huge wave of enthusiasm? You could deflate it in an instant by kibitzing—make a big-league speech once a month or so, just to keep your name out there. You might even dawdle over removing yourself from the eligibility list for the California primary. You have until March 19—and if the other guys are still scuffling along, you could *enter* California, steamroll it, and roar into the convention. Or maybe you just lay low, spring it at the last moment."

"Won't people resent that?" Cuomo asked. "Won't it be seen as too cute?"

"Sure, but who cares? Everyone thinks Bush is a lock. The press will go for anything that's fun. And by making the convention crucial, you'll do your party a service," the Devil continued. "You'll distract attention from Fun City. Without a Cuomo draft, there will be 4,000 local TV anchors—airheads from the hinterlands with uplink trucks—roaming the city, looking for a story. I'm sure Al Sharpton and ACT UP will be happy to oblige."

"A late entry might throw Bush, too."

"Attaboy, Mario," the Devil cheered. "Ailes'll have only a couple of months to prepare for you. You'll come storming out of that convention with a real head of steam. You'll pull even in the polls. Bush is a weenie; he'll crack."

"Hold it . . . I still lose. I can see it in your eyes."

"It's in your hands," Satan purred. "You want three wishes?"

"Get lost," Cuomo sneered.

"He who hesitates," Satan shrugged, "dithers another day. We have time. I'll be back. In my father's house, there are many machinations." ■

SPECIAL ISSUE

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PETER MAAS ON THE RUIN OF THE MAN WHO TOPPLED MANES
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SLIP-SLIDING AWAY

SCENES FROM A MALL: *The signs are ominous.*

THE RECOVERY IS STALLING

FIVE MONTHS AGO, I WARNED THAT PREDICTIONS of a sustained economic recovery wouldn't pan out and that without an immediate tax cut to offset the recessionary drag of Washington's disastrous budget accord a year ago, growth in consumer spending simply wouldn't happen. Result: Any rebound in the economy would prove to be brief and anemic ("The Bottom Line: The Kindest Cut," April 8).

That prediction is coming true. Not only has the rebound failed to materialize but federal spending and the deficit have both continued to grow dramatically. Now a cut in both taxes and spending is more urgently needed than ever. Without such cuts, the situation can only get worse.

"Companies all across the country have cut their own spending dramatically to keep their heads above water in this recession," says Burton Pines, senior vice-president for research at the right-leaning Heritage Foundation in Washington. "But not the federal government. If Washington were to cut spending across the board by only 10 percent, the savings would instantly reduce taxes on every family in the country by $1,000, and recovery would be assured."

Remember what the budget deal was supposed to achieve? In return for an allegedly deficit-reducing tax increase, Congress promised to hold down spending, and the administration assured everyone that the red ink in the budget would quickly begin to evaporate.

But what has happened has been exactly the opposite. While the rest of America was off on vacation in July, the administration presented its "mid-session review" of how things are going, and the numbers are unspeakable.

At the time of the budget deal, the administration predicted that total government spending for next year would come in at just under $1.392 trillion. Yet in the midyear review, next year's spending is pegged at nearly $1.493 trillion—an increase of more than $100 billion over what both Congress and the administration promised last autumn.

The deficit hasn't shrunk, either. At the time of the budget deal, the administration said this year's deficit would come in at $253.6 billion, declining to $229.4 billion next year. Yet in the midyear review, this year's deficit is now predicted to wind up at $282.2 billion—or nearly $30 billion greater than promised. Worse still, the deficit for next year looks likely to come in at an absolutely eye-rolling $348.3 billion—or nearly $120 billion more than was forecast before the budget deal was worked out.

Add it all up and combined spending and deficit forecasts in the deal appear to have missed their targets by an unbelievable quarter of a trillion dollars. Meanwhile, the economy has become mired in a recession that, while not particularly severe at the moment, shows no real signs of getting better and could, in fact, get a whole lot worse.

Unfortunately, Washington seems to be acting as if everything was fine. In the apparent belief that hot air alone can lift the economy, the administration has been declaring for months that the recession is over and the economy is once again expanding all by itself.

Three weeks ago, both the New York *Times* and the *Wall Street Journal* added their own voices to the recovery chorus. The *Times* story quoted economists as saying the recovery had "moved firmly into gear," while the *Journal* declared, "In a wide range of industries and businesses, economists point to incontrovertible evidence that the business cycle now is in a clear upswing and isn't likely to slip back into recesssion."

Don't believe it. The evidence that the optimists point to—growth in retail sales, housing starts, and industrial production—is inconclusive at best, and there seem to be as many arrows pointing down as up.

Housing is the biggest single industry in America, so it was encouraging to read in the *Journal* that business for one Philadelphia home builder has been improving all year. Unfortunately, days later the Commerce Department reported that nationwide sales of new single-family homes fell 8.5 percent in July.

To support its claim that retail sales were rebounding, the *Journal* cited the anecdotal evidence of an Ohio chain that sold 624 television sets and other appliances on the first day of the aborted Soviet coup. By contrast, the *Times* painted a spottier picture, saying that retail sales for August look to have been sluggish and quoting the chairman of Sears, Roebuck & Company as saying, "Back-to-school has not been great."

Which view is closer to the truth? To decide for himself, all any New Yorker needed to do last week was stroll through the uncrowded aisles of almost any boutique or department store in town. Take Bloomingdale's, for example, which saw its business nationwide slump by 20 percent between June and July. Or, more locally, consider the plight of Newmark & Lewis, the well-known New York–area appliance-store chain, which two weeks ago declared bankruptcy.

It was also curious to read in the *Journal* that "lean" inventories promise good times ahead. In theory, declining inventories mean that companies will soon be restocking their warehouses, causing factories to start humming again. But as shoppers who have tried to buy anything from sweaters to living-room sofas will agree, if the item is not on the shelf or

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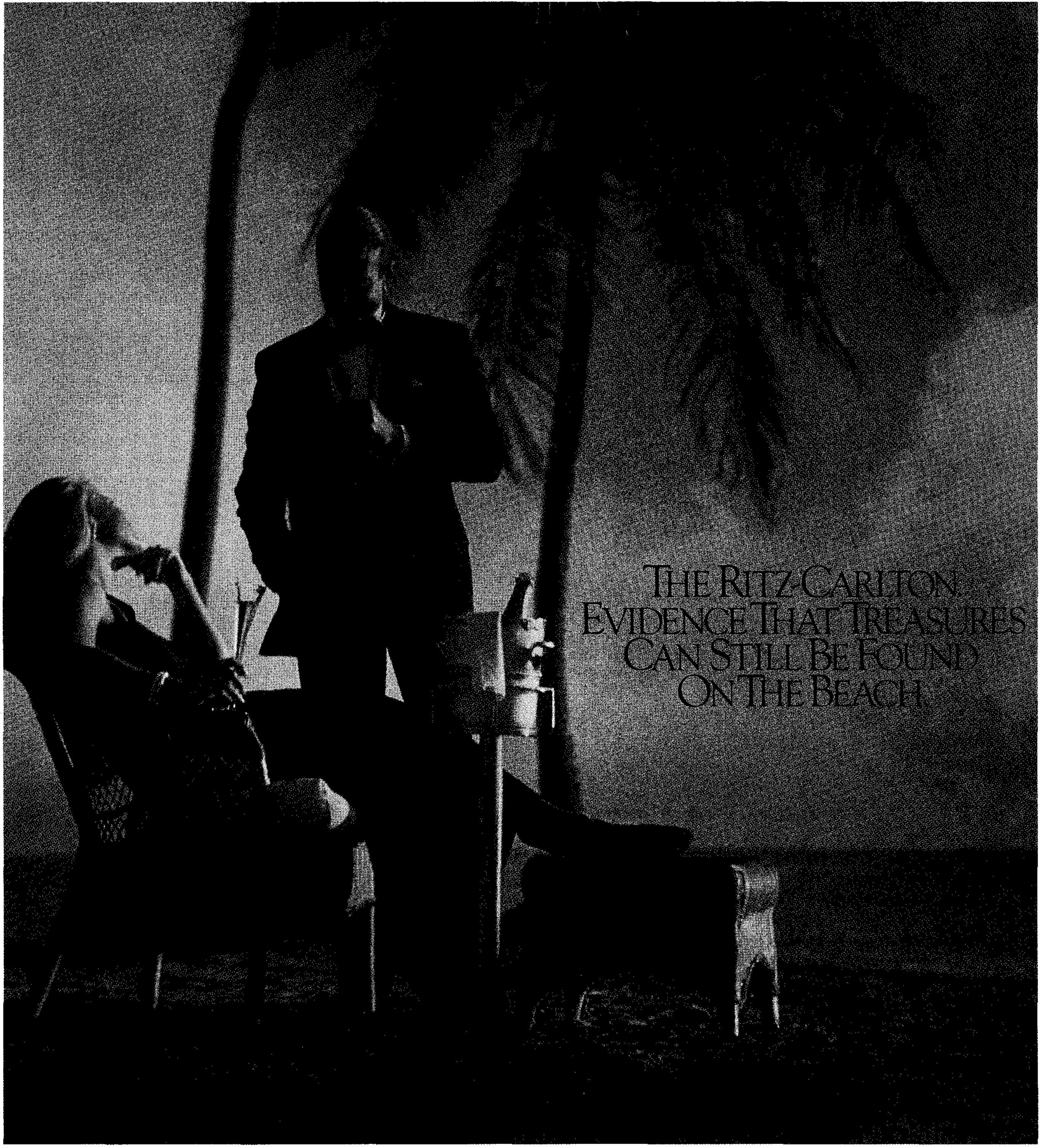
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Speaker Seminar with Laurie Fincham of KEF.
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showroom floor, the dealer will have to order it from the manufacturer. That's because, for more and more companies, "inventory" is a thing of the past and has been for years—a casualty of tight money and eroding profit margins in the Reaganaut eighties.

In sum, the evidence suggests that the economy hasn't been recovering so much as simply staggering along woozily, ready to lurch to the pavement at any minute—if it hasn't done so already. After having released data earlier showing that the economy grew modestly in the second quarter of 1991, the Commerce Department two weeks ago released revised figures for the period, and they show that instead of expanding, the economy was continuing to contract—for the third quarter in a row.

Personal income—the amount of pretax money that people actually earn—is also slipping, meaning less cash in consumer pockets as well as less tax revenue in the federal and state treasuries. In Connecticut, where a state income tax was enacted last month to help close the resulting gap in state revenues, as much as $1.3-billion more will be coming out of consumer pockets instead of into them in the year ahead—promising a longer and deeper recession for the state than would otherwise have occurred. New York City and state both face similar tax increases that now threaten to push off recovery.

The obvious and urgent need is to give consumers more spending power, and the only quick and effective way to do so is by cutting taxes. It's not enough to reduce the tax burden on low- and middle-income families, as Congressman Thomas Downey and Senator Albert Gore want to do, and then to pay for it by increasing taxes on the wealthy. Income redistribution of that sort is good for some people and bad for others—but brings no real benefit to the economy as a whole.

What's needed instead is to pay for the tax cut by cutting federal spending—and there are plenty of places to begin. For starters, there's the B-2 bomber. The $63-billion program is producing planes to counter a threat that no longer exists. The Trident-submarine program could also be scrapped, at an eventual savings of billions more. Or what about junking the Space Station? The program was largely military in nature, and now that the Soviets are said to be scrapping theirs, why do we need ours? Savings: $1.85 billion next year alone.

The budget is literally bursting with such programs, and every one of them should be taken out and shot at dawn. The longer that admittedly unpleasant task is postponed, the closer will come the time when the American people can no longer afford to pay the cost of *any* of their government—let alone the parts they don't need. ■

The Big Picture/William Goldman

TEARS AND FEARS

THE BIGGEST STAR (AND P.R. MACHINE) IN THE WORLD: *Schwarzenegger in* Total Recall.

HOLLYWOOD HUNKERS DOWN

WHAT WITH THE FALL OF COMMUNISM, there's only one concern of genuine intellectual weight remaining: How *is* Hollywood doing?

A couple of facts are undeniable. These past months, three pictures flashed into blockbuster status, having taken in the requisite $100 million at the box office, helping to make this the third-highest-grossing summer in history. With that in mind, the answer should not surprise anyone: Right now, as memories of sweet corn recede, the feeling of gloom Out There goes deeper than it has in years. And it is growing by the day.

I'll try to make sense of that eventually, but other seasonal items must be dealt with first: The fall of the million-dollar screenwriter. The rise of the black film director. And, of course, stars—and, more specifically, how they are judged.

TELESCOPING THE STARS

IT WAS ONCE POSSIBLE TO SAY THERE WERE Space Stars and there were Dollar Stars. Space Stars were those you read about in the supermarkets but wouldn't plunk down your money to see. Once Raquel Welch. Now Roseanne Barr. Eastwood was the perfect Dollar Star—low-key, few if any interviews, amazingly popular in theaters around the world.

Today, the Dollar Star has become Hollywood's answer to the complete game in baseball—a quaint, disappearing reminder of the sweet used-to-be.

Now all the stars do publicity. Sometimes it's in their contracts, more often not. Sometimes they are skilled at it, more often not. Almost without exception, they detest it. (So would you.)

No one matches Arnold Schwarzenegger at skillful publicity. He is bright, willing, inexhaustible, conscientious—the best. He is also something we haven't had in a while: not just the biggest star in the world but acknowledged to be that *unanimously.* (Usually, there are at least two vying for the honor. A few years back, the argument was between Sylvester Stallone, Bill Murray, and Eddie Murphy.) One studio executive put it this way: "Arnold's had *four* home runs in a row. *Twins, Total Recall, Kindergarten Cop,* and now *Terminator 2.* I can't think of the last time anyone did that."

Ranked second, also without question—Kevin Costner. Another Suit explained, "He was just a middle-range star until recently. *Bull Durham, Field of Dreams.* Nice pictures, nice successes. Then came a total wipeout, *Revenge,* and he was shaky."

But with two worldwide triumphs—*Dances With Wolves* and *Robin Hood: Prince of Thieves*—*Revenge* is forgotten. "I would do anything legal to get him," the Suit said. "And I'd do anything illegal to get Arnold."

Third place is a three-way tie between Tom Cruise, Mel Gibson, and Julia Roberts (billing, of course, is alphabetical). If Roberts's presence surprises you, that may be because you've read about her summer "flop," *Dying Young.* A lot was written about how Roberts might possibly follow her meteoric rise with a suitably meteoric fall.

"I hate reading that garbage," a studio executive said. "We have so much bulls--- in our business anyway, I just go crazy when misconceptions are kept alive. Tell your readers this: *How a picture does is not how we judge stars.* There's only the one criterion: Does the picture *open*?"

Movies have become, in other words, a first-weekend business. And stars are paid to generate that business. Then, if the picture is pleasing and grosses a lot, fine. If it goes off a cliff, not so fine but, from the star's point of view, bearable. "We don't hold stars responsible for quality," said the executive. "Or word of mouth. *Dying Young* took in over 9 million that first weekend, and Roberts is still the first bankable female star since Streisand."

SCRIPTS AND SCRIP

WE ALL SAW THE LISTS OF YOUNG WRITERS who caught lightning. We all read the stories about the studio feeding frenzy over acquiring original action screenplays, "spec scripts."

Every executive I interviewed agreed it was a freak phenomenon, and it would never happen again.

I am aware that many of the individuals I interview fib to me on occasion, or rearrange facts. But here I swear to you they are correct. The million-dollar craze is done.

And how do I know this?

The truth shall set us free: because it never happened.

Hollywood has always been aware of the Dutch-tulip-bulb madness. But this was *amazing.* They absolutely believed their own bulls---. "I loved it," one top guy admitted about the rumors swirling through town. "We bought a '$2 million' original. Fabulous publicity. Phone rang off the wall."

And the reality?

"You mean dollars? We actually paid 400,000."

A lot of money, true, but still a tad less than 2 million. So how did that number emerge? "This isn't really precise, but the rest was on the come. A producer's fee if the movie happened. All kinds of options,

Photograph by Photofest.

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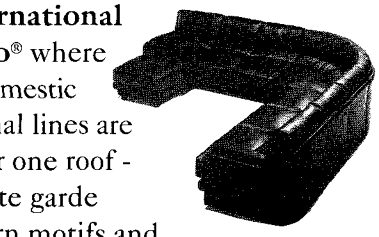
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the next first draft—you know, *stuff.* It did add up to 2 million, but one million six was phony."

The feeling is that they were certainly suspect, many of them phony, except for two: Shane Black's *The Last Boy Scout,* which generated "the craze," and Joe Eszterhas's *Basic Instinct,* which topped it out. "I haven't seen the contracts, but I believe those two are legit," one agent explained. Even Willy Loman knew that a couple of sales don't constitute a craze—hell, they're not even an aberration.

Dueling P.R. people, that's what it was.

BLACK IS BEAUTIFUL

OF COURSE, CREDIT MUST GO TO SPIKE LEE, with a healthy nod to Mario Van Peebles.

But what this is really about is John Singleton, who wrote and directed *Boyz N the Hood,* and who is young, gifted, and black.

"You want to know what's crazy?" one top guy said. "Remember, this is not about talent; it's just how we think out here. But right now, Singleton, off just the one movie, is more important than Spike Lee. I know how that sounds, and I know that Lee is a major, *major* talent. But he is also hard-hitting, political, and issue-oriented. Of course, the Singleton was *about* something, but what we like about it—it was so damn entertaining. *People went to see it.*"

And the interest in black directors?

"You won't believe this, but I do. Black is not the issue; box office is. I don't think, when I hire, Is this guy green or not? I think, Will he *make me* some green or not?

"This 'rise' business—if it lasts, there's only going to be one reason: The pictures did business. I'll go to my grave on this: Hollywood is not about sex. It's also not about power. We're like any other business: money. I don't think that's so terrible. Show me a business that isn't."

I don't know if that's terrible or not, but for me, sex and power don't even come in second.

Ego does. In a walkover.

THE SUMMER OF '91

"I'M NOT PANICKED, I'M GLOOMY," A FAMOUS executive said. "And I'll admit it, the gloom is becoming pervasive. Because, yes, money was made this summer, no question. But look who made it: the independents. Carolco had *Terminator 2;* Morgan Creek had *Robin Hood; City Slickers* was Castle Rock's. Those were the big three. And fourth? *Naked Gun 2½,* a sequel. *Backdraft* took fifth—another independent. Now *I'm* running a studio. I've got all this overhead, I've got all these top executives on salary for their wisdom—and we struck out. We struck out, and *I don't know what to do about it.*"

One agent explained, "Remember, summer is dream-come-true time. That's when they release their big-budget no-brainers and the money rolls in. You're allowed to have disappointments in the fall. My God, you *expect* disappointments in February. But summer is for sure shots. And this summer, they weren't there.

"If a major studio had one of the big pictures, they could have used it as a hedge against disasters—*Terminator 2* might have paid for *Hudson Hawk.* There was no protection this time."

Back to the studio head: "I can explain my gloom. Three reasons. First, the fall looks dreadful. Second, the recession hit us in a way we didn't expect: The big pictures were still big, but it used to be impossible to spend 10 million advertising a new movie and open it in 1,500 theaters and have no one come. Tell that to the guys who had *Return to the Blue Lagoon.*

"But the third reason is crucial: For years, we've known that the cost of making movies has been skyrocketing. And the money we've been taking in has been sort of flat. But the revenue line was *always* greater than the cost line. Well, this summer, *those graphs crossed.* For the first time in my memory, at least right now, movies are a loss business. . . ."

CAN COSTS COME DOWN? "MINE WILL," another executive told me. "Believe that."

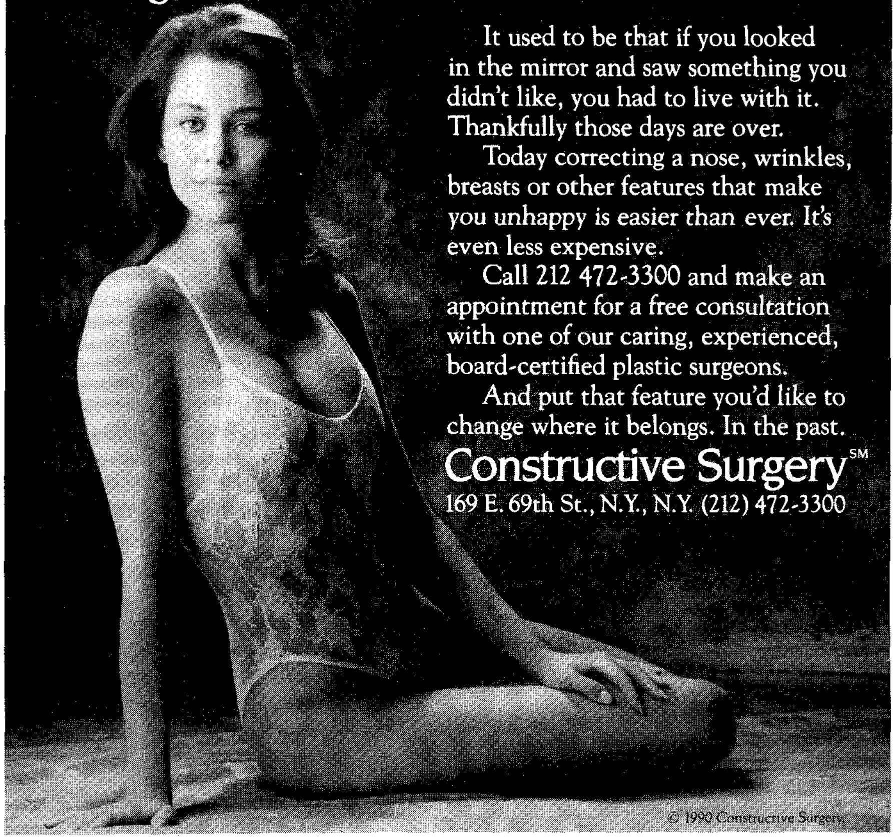
I don't, and here's why. One of his new productions has a veteran action star in the lead. This was a movie with many locations. And the star wanted a thousand a night for a hotel room. Not unusual. Plus $3,000 a week cash in spending money. Yawn—on to the next. Well, the next concerned his entourage. Here's what the star demanded:

1) a stand-in
2) a double
3) a trainer
4) an assistant
5) a driver
6) a cook
7) someone to handle wardrobe
8) someone to handle makeup
9) someone to handle hair
10) and—pay attention, please—his personal *hair colorist.*

All ten to go first class, to traipse after him everywhere.

Guess who folded?

THE GLOOMY STUDIO HEAD WAS SPEAKING again. "I feel better because I just remembered something. When I said the fall was going to be bad? That was silly of me—sometimes we get caught up in our own gossip. Our world is not like yours, and we have to remember this: *Dances With Wolves* was the worst picture ever made—until people saw it." ■



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YOU'RE A TEN, I'M A TEN

GREETINGS FROM BEVERLY HILLS 90212-1260.

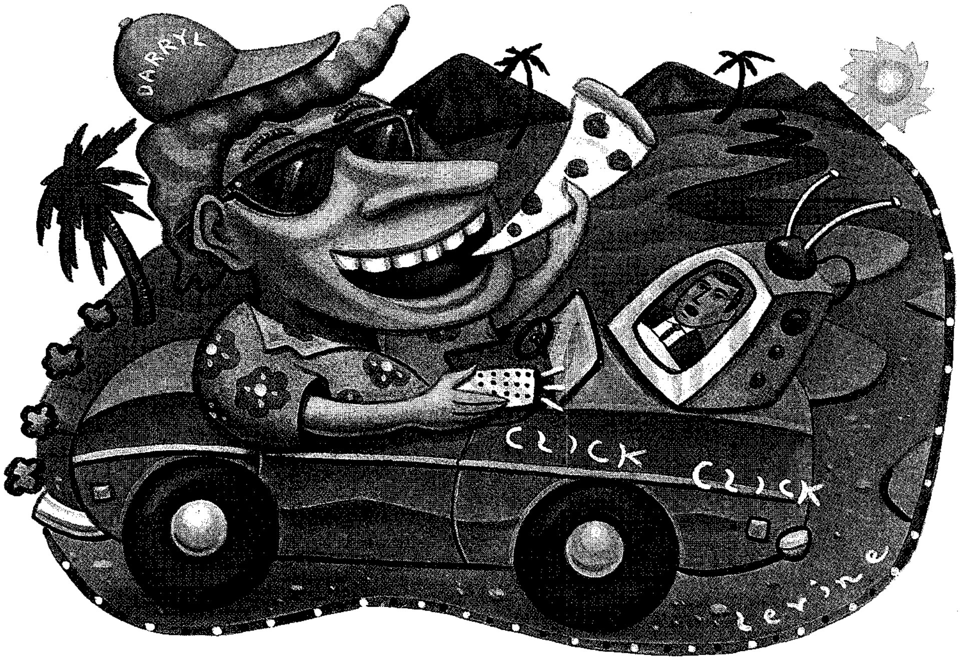
As a frequent visitor to these parts, I have recently come to believe that everything in New York is bad and everything in Los Angeles is good. I had this revelation last night at the Stage Deli in the Century City mall, while eating a Norman Fell sandwich.

In New York, you can't get a Norman Fell sandwich at the Stage Deli.

In Los Angeles, you can.

In New York, if you get the New York *Times* home-delivered, you spend all night praying your neighbor didn't steal it from in front of your door.

In Los Angeles, the *Times* comes at 11:30 the night before, in a lovely blue bag. Nobody steals the New York *Times* here. I think you know why.



In L.A., the pizza is expensive and Strawberry's a hero.

In New York, if you want to go to Orso, you have to call a week in advance, and even if you do get a reservation, you'll end up having to watch Mercedes Ruehl waltzing from table to table, acting like it's Paris in the twenties or something.

In Los Angeles, you can get a table at Orso anytime. I recommend the Gabe Kaplan risotto.

In New York, you have to wait until noon before you see the Channel 9 *News at Noon.*

In Los Angeles, where WWOR is broadcast on cable, you can see the Channel 9 *News at Noon* at nine in the morning. By the way, Los Angeles people think Rolland Smith is great.

In New York, whatever you're doing, you're probably not doing it very well. If you're writing something, your first draft isn't very good and you'd better do it again. Your apartment is okay for now, but don't stop looking for a bigger one. Your summer house is in the wrong part of whatever part it's in. So is the part in your hair. Your friends aren't as nice as my friends. Your life isn't as good as my life. And my life is pretty lousy.

Who needs New York?

In Los Angeles, everything is great. That's one of the things about Los Angeles. Whatever you do, someone here is going to tell you that you've done it extremely well. Your script is terrific. Your haircut is wonderful. You look stupendous. Your house is to die for. Your car is a dream. Your friends are wonderful; can we have them as our friends? There are so many channels here! We love the channels! The channels are great!

In New York, Darryl Strawberry is bad.

In Los Angeles, Darryl Strawberry is fantastic. At Dodger Stadium, when the crowd yells "Darr-rull!," they're doing it because they think he's terrific.

In New York, critics will say mean, negative things about movies. They are so downbeat that you might be led to think that some movies aren't all that good.

In Los Angeles, the movies are wonderful. The critics are much nicer out here, maybe because they don't have to sit through all those horrible movies. Gary Franklin is a particularly wonderful local critic. He rates movies on a scale of eight to ten-plus. This gives you a valuable perspective on the relative qualities of different movies.

In New York, the pizza is bad. It's big with a crispy crust and lots of gooey cheese and hot tomato sauce and thick slices of pepperoni. Yuck. But, of course, it only costs $1.20 a slice; how good could it be?

In Los Angeles, the pizza is good. Sure, you pay a little more, but in Los Angeles you can get it without the tomato sauce!

New York is miserable. It's hot. It's not what it used to be. Tuna fish in the Hamptons costs ten dollars a pound. The Mets can't win, the Yankees can't win. The Knicks are so bad they had to go to Los Angeles to get a coach.

Los Angeles is wonderful. It's fabulous. It's sunny every day. The tuna is cheaper. The Dodgers are better. The people are smiling and friendly, and they will say hello to you under any circumstances.

My wife was recently robbed by a man in a car who drove by and stole her purse out of her hand. He smiled at her as he did so, which I thought was extremely gracious. She sent him a thank-you note.

Everybody out here hugs everybody else. You have to be very careful or somebody will crush your sunglasses, which cost $500 because they're so much better than other sunglasses.

Woody Allen lives in New York.

Kenneth Branagh lives in Los Angeles.

In New York, the public-library system is plagued by budget cuts and shrinking hours and vandalism.

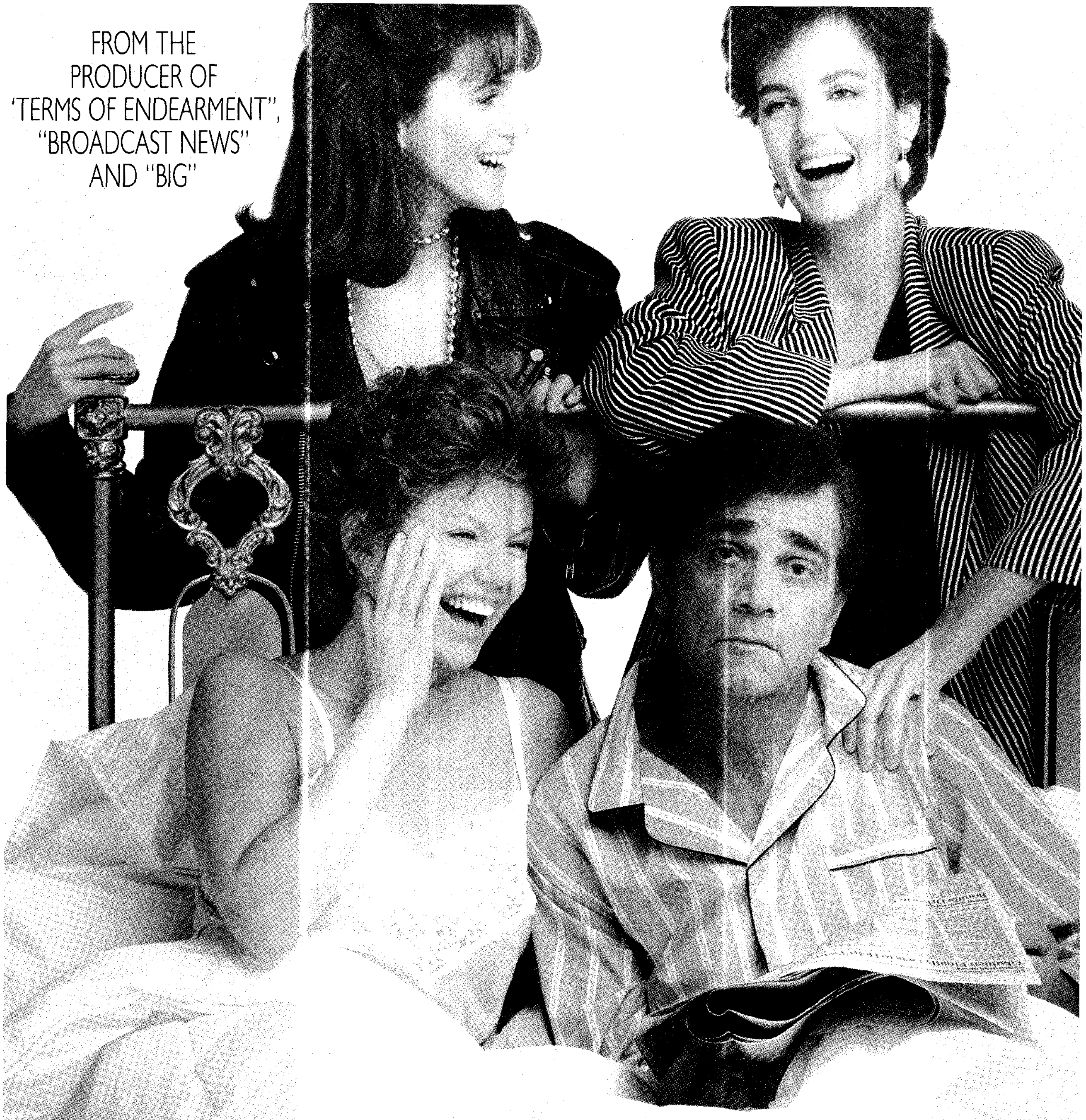
In Los Angeles, the public-library system has only one minor problem. Nobody seems to know where it is. Otherwise it's running very smoothly.

In New York, you have to watch *Beverly Hills 90210* on TV.

In Los Angeles, all I have to do is walk outside my door, and there it is.

Need I say more?

Illustration by Andy Levine.



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BRIEF LIVES

Top Hatter

"I NEED A BERET," SAID Carolina Herrera to no one in particular as she surveyed the scene that would become her fall fashion show.

Eric Javits, who overheard Herrera, pulled a gray beret out of his pocket and handed it to her.

It was perfect. Great. Exactly what she was looking for. "Where'd you get it?" she asked him.

"I made it."

Of course. Across the country, word has spread that hat designer Eric Javits is, quite simply, tops. The black newsboy number Barbra Streisand modeled on the cover of September's *Vanity Fair* is a Javits original, as is Mia Farrow's signature red hat in *Alice*.

But Javits's fashions aren't the mainstay of just the rich and the thin. "I'll tell you something," he says. "The average woman is not a runway model. Women come up to me with tears in their eyes because they're told how beautiful they look in one of my hats. They feel transformed."

That old hat magic captured Javits more than a decade ago. Just out of the Rhode Island School of Design, Javits scoured the trimmings district for wire and fabric, crystals and jewels, and set to work on a dozen or so "head sculptures." The results were wild, outrageous, and an immediate hit—despite the fact that he toted them to chichi Bonwit Teller in a Hefty bag. Less than a week later, Bonwit's reordered. Javits was in business.

"I know instinctively how to put things together," the 35-year-old Javits says. It was likely in his blood. Eric's grandmother Lily Javits (sister-in-law of his great-uncle, Jacob) designed hats and costumes for Broadway shows in the twenties. Years later, she encouraged Eric's artistic impulses, allowing him to observe in her studio, and finally gave him tools of his own. The prolific young Javits went through a race-car-building period, a boat period, and a flower period before drifting into the "more surreal."

Designer Eric Javits—the one without the hat.

Today his head period is still going strong. Five fashion seasons a year, 140 hats a season, Javits sketches each piece, then oversees production as they come alive and sell for $68 to $300. That keeps his name on the lips of the Blaine Trumps, the Madonnas, the Princess Dianas. But don't let his client list fool you.

"There's nothing glamorous about the fashion business," Javits says. Except, perhaps, a Javits hat. JEAN SHERMAN

TRUE TALE

GRAND MYSTERY, AUTO

WHEN MY FRIEND DEREK called the police to say his 1987 Camry had been stolen, they told him auto theft in his neighborhood—Second Avenue in the Seventies—was, unfortunately, all too common.

But when the phone rang the next day at 7 P.M., things started getting very unusual. "You're kidding!" I heard Derek say. After he hung up—the call had lasted maybe twenty seconds—he told me that it had been a young woman calling to say she'd mistaken Derek's car for her rental car, and she'd taken the car to JFK airport and left it at the American Airlines short-term parking lot, between sections six and seven. She added that she was calling from Toronto. Then she hung up.

Hard to believe? Sure, but we nevertheless hailed a cab and tore out to the airport. Lo and behold, there it was, right where she promised it would be: unharmed, locked tight, with not a single audiotape or toll-booth quarter missing and no bodies in the trunk. (Having recently watched *GoodFellas*, we checked.) There was also a lot more gas in the tank than when we'd parked the car.

Could the caller have been telling the truth? Was the car used to pick up contraband at the airport? Had it been taken for a joyride? How many joyriders *put* gas in the tank? Was the gas regular or super?

We'll never know.

RANDI WERSHBA

Photograph by Shonna Valeska. Illustration by Daniel Abraham.

FREE ENTERPRISE

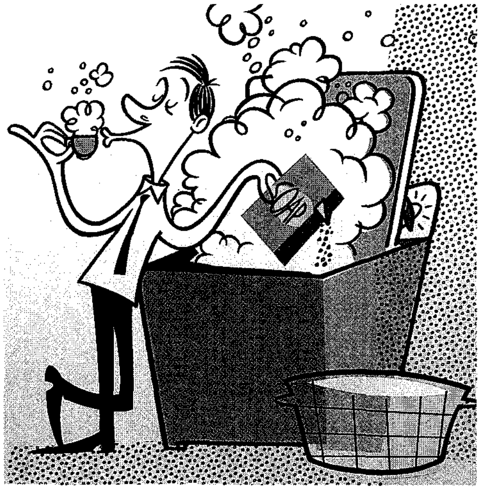
The Coffee Cycle

GENTRIFICATION IS HARDLY new to downtown Manhattan, but only now is the humble Laundromat getting the Continental touch.

Suds Café (141 West 10th Street) opened a month ago as equal parts Venetian espresso bar and Texas-size laundry emporium. Schizophrenic though the idea may sound, the owners insist they've come up with a Greenwich Village solution to a Greenwich Village problem.

"This is a neighborhood of walk-ups," says co-owner Ira Taubman, 47. "Most buildings around here don't have modern conveniences like washers and dryers in the basement."

That explains the 50 machines in the cavernous laundry half. It's the cannoli and the cappuccino, the hanging begonia and the exposed brick in the other half that are a little odd. "It's sort of an experiment for us all," Taubman concedes.



The subterranean spot—formerly two adjacent storefronts—lies in the basement of an apartment building managed by co-owner Danny Perla, 48. Perla enlisted an old friend—Taubman—and business associate Mike Obaid, 38, to help fill the vacant space.

Then Perla asked neighbors what the area really needed. Another boutique? No thanks. Jumbo Whirlpools? Absolutely. The café idea followed as something of a lark.

Psychically removed from the din, just 50 feet away, the café seats about 30 and makes a cozy, if modest, place to drop in just for coffee. Others confine their time to the laundry half.

But the owners are banking on the curiosity factor, especially in the early stages.

"It's like this guy," Taubman says, pointing to a white-haired man wandering through on a recent Sunday *morning*. "They come *in one* day in amazement. The next day they come in with their dirty clothes." ALEX WILLIAMS

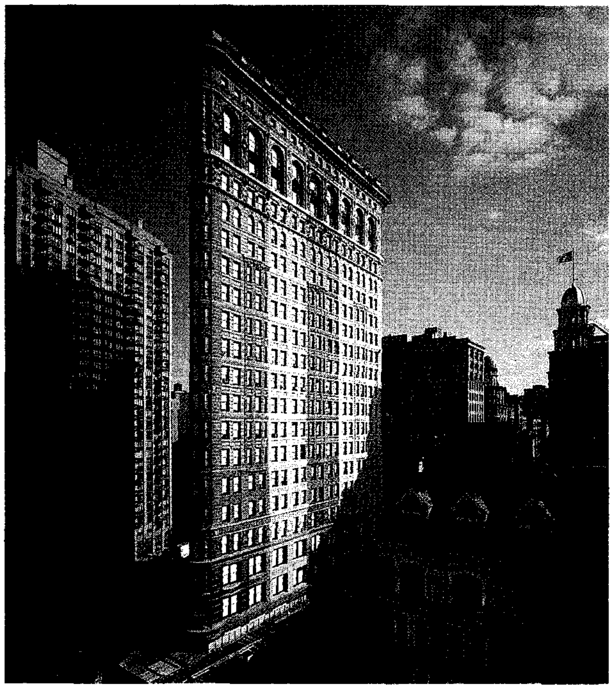
CITYSCAPE

LA FEMME FLATIRON

THE EMPIRE STATE BUILDING, THE CHRYSLER Building, the World Trade Center—fabulous New York City buildings, sure, but they belong to the tourists. Now the Flatiron Building, that beauty, is ours, really. Like the Ansonia Hotel, it's something you show to your visiting family; they nod approvingly, but they don't get it. Not like we do. They don't have that personal relationship with the Flatiron: the daily one, the long-term one, composed of confrontational staring at sunset (autumn is particularly magical) and midnight glimpses—the way you catch just a glimpse of someone you love and have loved for a long time and are staggered at how beautiful they are and how much you still love them after all this time.

Fads and vogues and mercantile caprices have not lessened the Flatiron. She didn't flinch when a loud, nouveau riche apartment house disrespectfully sprung up too high and too close. She held her own, making the interloper look all the more gauche and ridiculous. At her right rear skirt, Gordon Novelty has for years sold joy buzzers, whoopie cushions, and realistic rubber vomit, among its nicer items, to an appreciative clientele. Recently, C.P. Company restored the prow as a gorgeous and trendy setting for the vending of $250 sweatshirts. The Scuba Network shop on the Fifth Avenue side glows with the latest in garish surfwear for St. Barts–bound vacationers.

No matter—the Flatiron stands taller, prouder, and, soon, cleaner than ever. The lady's first bath in 67 years started in June and should finish in December. I hope there are no plans to light her at night. When the scrubbing's complete, she will dazzle by day and quietly reflect ambient city light at night. This architectural phoenix has always been there—they're just now getting around to removing the ashes. JORDAN SCHAPS



As it is cleaned, the Flatiron takes on temporary stripes.

OVERHEARD

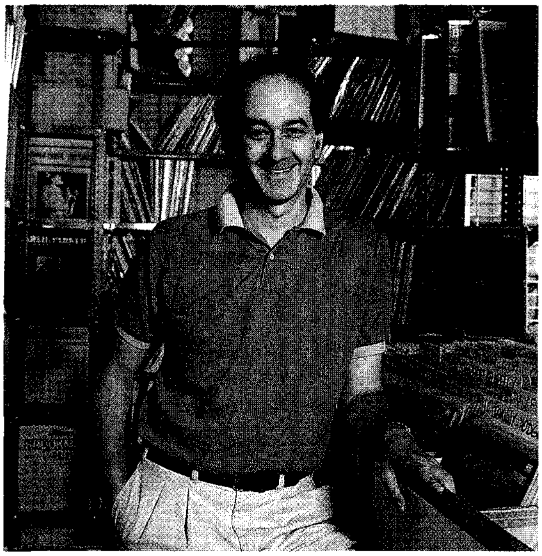
ON THE BEACH OVER LABOR DAY weekend, two men discussed their upcoming weddings. The first groom complained about the complications of scheduling a popular priest. "That's nothing," said the second man. "We lost *our* priest to drug rehab."

Photograph © 1991 by Frederick Charles. Illustrations: top, Mona Koth; bottom right, Robert Neubecker.

THE PASSIONATE LISTENER

ALL THAT JAZZ

On Monday, there were Japanese tourists, 30 of them, looking for Mingus and Gillespie and, as always, anything on Blue Note. Then came the banker from Belgium who scooped up 150 records, as he does every year. Now it's Friday, and a regular customer sweeps in toting a green macaw, then sweeps out with Oliver Nelson and Rahsaan Roland Kirk discs under his arm and the bird on his shoulder. Just another week in the life of the Jazz Record Center (135 West 29th Street).


Juke joint: Fred Cohen at his record store.

Recycling the name of the legendary midtown hangout that went under in the late sixties ("Everything From 'Bunk to Monk' "), Fred Cohen set up shop eight years ago with 100 records. A fan of jazz but not quite a fanatic, he was simply looking for a change, burned out after eleven years as a health-care administrator. Now he's pushing 30,000 records, almost all of them secondhand, and he's the only all-jazz show in town.

Like Cohen himself, the store, on the twelfth floor of a drab garment-district building, is low-key. Musicians' obits are taped on a wall near the door; the only telephone has a rotary dial; the shelves that house Cohen's stock wouldn't look out of place in an Army supply depot. But oh, what stock!

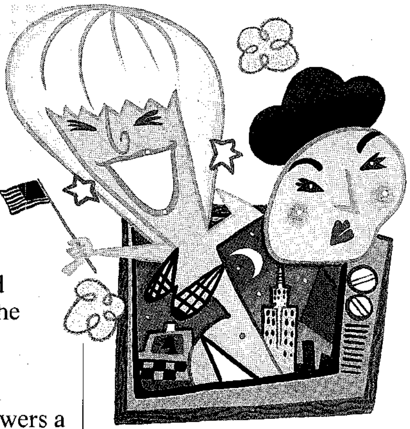
"I don't claim to have everything here," hedges Cohen, but he's pretty close: from whopping stacks of perfectly affordable Bechet, Monk, Coleman, and Cobham to a $2,000 set of Benny Goodman acetates, to the row of rare or simply magical records he keeps behind the counter.

Half of Cohen's business is by mail. And then there are the phone shoppers: helpless neophytes, scrupulous sophisticates, and the Mingus nut in California who calls from a pay phone with a fistful of quarters, shouting over the freeway traffic.

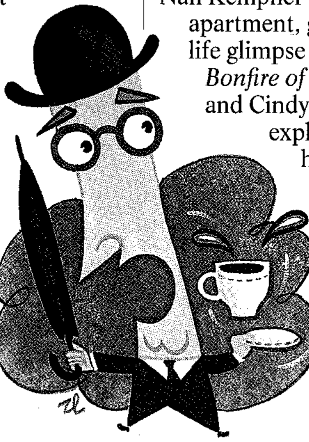
Cohen's shop is well visited, though, and by all the right people. Behind the desk, he keeps a nice leather book of staff paper for musicians to sign—but only jazz musicians. "Even if Elvis walked in, he couldn't sign it," Cohen says. Among the players who've made their mark are Wynton Marsalis, who was gracious enough to leave behind a few bars of jumpy eighth notes and sixteenths. Cohen can't read a lick of music, but it doesn't matter—Marsalis's scrawled title is good enough: "Keep Swinging." **Stephen J. Dubner**

LONDON LETTER

Jolly Strange Show!



It's hardly the "I love New York" campaign, but the most popular television show in Britain these days is giving Manhattan far more publicity than any slogan. Called *Manhattan Cable,* the 45-minute program treats Britons to weekly extracts from New York's three public-access cable channels. And what a treat it is—snippets from *The Robin Byrd Show,* the *Eric in His Underwear* show, and a weekly religious program in which a woman prays only for Frank Sinatra.



In between the dozen cable segments, the show's young American hosts—Laurie Pike, RuPaul, and Bill Judkins—pop up with goofy interviews of New York personalities. So far, Brits have got to see Mayor Koch demonstrating the Heimlich maneuver, which he learned after choking on a sparerib; Al Sharpton talking about personal style while he gets his hair rolled at the barber's; Nan Kempner in her apartment, giving a real-life glimpse into *The Bonfire of the Vanities;* and Cindy Adams explaining why she hates Raquel Welch. Then there are the truly special reports—including interviews with transvestite prostitutes down in the meat district and a serious look at how chewing gum affects the Statue of Liberty.

According to Randy Barbato, the 30-year-old American who started the show along with British partner Fenton Bailey, *Manhattan Cable* has attracted 2.7 million viewers a week despite its late-night time slot. It's now in reruns, and the creators are working on a *Manhattan Cable* Christmas special before putting together a second season.

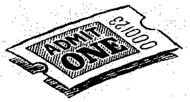
From the start, the show has had a cult following, and now it's replaced *Twin Peaks* trivia debates at London parties. Discussions center on how weird New Yorkers must be to make such bizarre cable programs as *Taxi Talk,* where cabdrivers sit around and complain about passengers.

Says Barbato, "I think *Manhattan Cable* is the best advertisement for New York anyone could ask for. It's a celebration of the city and its eccentricities."

Maybe. But as one less than enthusiastic British TV critic wrote in the London *Times,* "The key to understanding the New Yorker's psyche is realizing that to them *Manhattan Cable* is by no means peculiar. . . . It is time to laugh at those wacky Americans again and feel superior." **Jennifer Conlin**

Photograph by Isaiah Wyner. Illustrations by Robert de Michiell.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

VIDEOS

Citizen Kane ($19.98): Turner Home Entertainment released this stunning print of Orson Welles's greatest picture.

Photofest

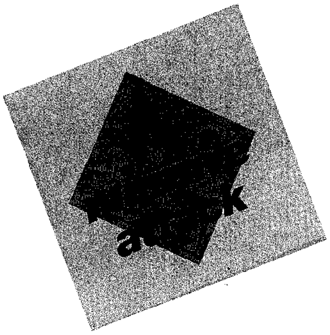
La Femme Nikita ($89.99): Is there more than meets the eye in this chic little French thriller about a gun-wielding feminist detective? Probably not, but Luc Besson's film looks absolutely terrific.

TELEVISION

Attempted Murder: Confrontation: **This provocative 26-minute documentary is part of the *America Undercover* series. In 1988, Gary Smith, a teacher in the Bronx, was attacked in the schoolyard with a baseball bat by seventeen-year-old Tommy Brown. Smith lost an eye and was forced to give up his job of eighteen years. The episode climaxes with a face-to-face confrontation between Smith and Brown, who's now serving a ten-to-fifteen-year sentence. (HBO; Wednesday, September 11; 11 to 11:30 P.M.)**

RECORDINGS

***Blue Lines,* Massive Attack (Virgin Records): From the same Bristol streets that spawned Soul II Soul comes Massive Attack. With its "English upbringing, background Caribbean," the group does a mighty mix of bass-heavy reggae rhythms; there's also plenty of moody rap breaks and swirling, mournful vocals.**



BOOKS

The CALLAS LEGACY
John Ardoin

The Callas Legacy, John Ardoin: Did Callas sing one single note that wasn't recorded? Ardoin's book gives the dates, casts, and Schwann-catalogue numbers of her entire recorded repertory. There are pithy remarks throughout, smart insights, all sorts of esoterica to delight the Callas fanatic. FYI: Ardoin's favorite recording is the live performance of *Lucia* conducted by Von Karajan in Berlin in 1955. (Scribner's paperback; $16.95.)

SCENES

Aretha Franklin doesn't get out of Detroit too much—the Queen of Soul is famous for her fear of flying—but she's at Radio City Music Hall on September 13 and 14.

Gary Gershoff/Retna

Barbara Cook, 40 years after her Broadway debut in *Flahooley,* can still sing a show tune better than just about anyone. She takes over the Café Carlyle from September 11 through 28.

The John Outlaw Project: Singer-songwriter Outlaw put together this quartet about two years after he was diagnosed with AIDS. Since then, the group has played clubs all over town. Their songs tackle the subject of AIDS without preachiness or sentimentality. At the Pyramid (101 Avenue A) on September 12 at 9:30 P.M.

MUSIC

Kurt Masur's first concert as the New York Philharmonic's new music director is devoted to all American music: two short pieces by John Adams—*Short Ride in a Fast Machine* and *Tromba lontanan,* which was commissioned by the Houston Symphony; Aaron Copland's *Old American Songs;* and the Bruckner Symphony No. 7. At Avery Fisher Hall, September 12.

The little Amato Opera Theatre opens its forty-fourth season with *The Marriage of Figaro* on September 14. There's a champagne reception at 7 P.M. prior to the 8 P.M. performance. Tickets are $30; 228-8200.

Branford Marsalis, the ebullient showman and wild, uncompromising sax soloist, brings his telepathic trio to the Joyce Theater for five nights beginning September 11. Sharing the bill with them are Steve Coleman and Five Elements.

TASTINGS

BY ALEXIS BESPALOFF

The best California Merlots combine the structure of Cabernet Sauvignon with a rounder, more supple taste that makes these rich reds appealing and easy to drink. Two good examples from the 1988 vintage are Shafer ($18) and Clos du Bois ($17).

MOVIES

The Conformist: Bernardo Bertolucci's masterpiece is a disaster on video—it's dubbed, the screen's cropped, and the color has been washed out. On September 11, *The Conformist,* starring Jean-Louis Trintignant and Dominique Sanda, will be playing at Theatre 80.

Kobal Collection

CHILDREN

At the Central Park Zoo: Two golden-headed lion tamarins make their debut on September 12. This marks the very first time that these tiny gold-and-black monkeys, which have been imported from the Brazilian rain forests, have ever been seen in New York.

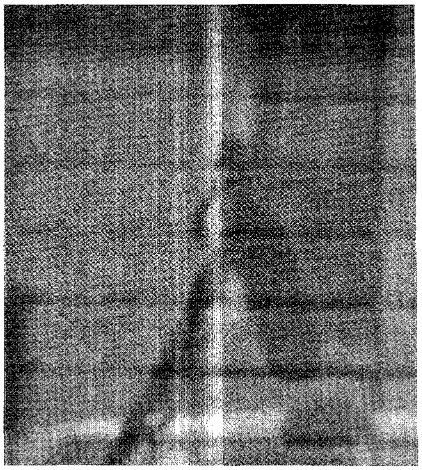
Riverbanks Zoo

ART

Three photo shows at the ICP Midtown: "Mary Ellen Mark: 25 Years"; Robert Capa's "Children of War, Children of Peace"; Edward Serotta's "Out of the Shadows."

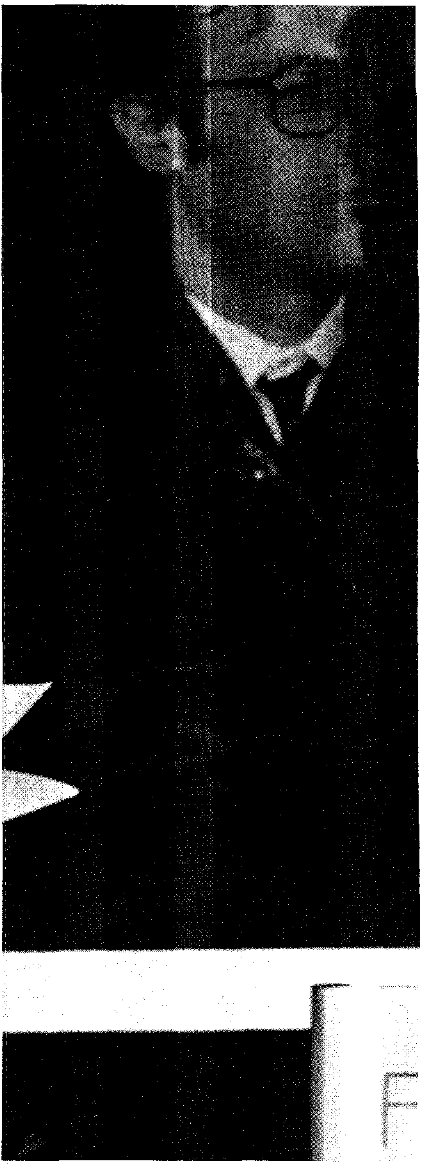
Mary Ellen Mark

NEW YORK



THE INSIDE

DENNIS LEVINE'S OWN STORY OF HIS WILD RIDE WITH BOESKY, MILKEN & CO. THROUGH WALL ST. IN THE EIGHTIES—AND HOW HE WOUND UP SCRUBBING TOILETS IN PRISON



AP/Wide World

Dennis B. Levine was an emblematic man of the eighties. He plunged into the superheated corporate finances of the decade and fashioned a brilliant Wall Street career that brought him all the things that were supposed to matter—the right apartment, the right cars, the right business connections, and millions of dollars. At the same time, Drexel Burnham's M&A star was leading a secret, criminal life, piling up insider-trading profits in an offshore bank account. Then one morning, Levine's lavish and carefully constructed world blew apart.

SOMETIMES, IN THOSE SCARCE MOMENTS WHEN I ALLOWED myself time to reflect, it all sent me reeling. When I started in the business world in 1977, I earned $19,000 a year. Now, a mere, magical nine years later, as a managing director of the investment-banking house of Drexel Burnham Lambert, I had an annual salary, bonus, and investment income of more than $2 million. My wife, Laurie, and I had more than $1 million socked away in legitimate investments. We lived in a beautiful, freshly refurbished Park Avenue co-op. Laurie was pregnant with our second child. Parked in the garage nearby was a 1983 BMW 633CSI and a fire-engine-red Ferrari Testa-

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Copyright © 1991 by Dennis B. Levine. From the book Inside Out: An Insider's Account of Wall Street, *to be published later this month by G. P. Putnam's Sons.*

R

Levine is besieged by reporters at his sentencing.

rossa, my fantasy embodied in steel, so fresh that it still had only about 3,000 miles on it.

Making money was my passion, more than ever, and the $10.6 million I had stashed in a secret account at Bank Leu in the Bahamas represented not so much buying power as points on the scoreboard.

I was not yet sophisticated enough to realize a basic truth: I didn't need the money in the secret account. Only on this day, Monday, May 12, 1986, in the thirty-third year of this crazy life, would I begin to learn.

I was in a bubbly mood when I met with my staff to review the day's agenda. I then attended some other meetings and returned to my own office shortly after 11 A.M. My secretary, Marilyn Stewart, announced, "There were two gentlemen here looking for you. They didn't look like clients."

"Tell them I'm not here. Refer them to Legal and Compliance."

"Okay," Marilyn said. Then she added, "Oh, by the way, they're from the Department of Justice."

The Justice Department? Not the SEC? I saw my fist pound involuntarily upon my desk. I've got to get the hell out of here, I said to myself. But somehow I found the composure to say to Marilyn, "No problem, I'll take care of this."

Grabbing my briefcase, I slipped out of my office from a side exit and edged toward the reception area to get a good look at these men. One of them was huge, perhaps six feet nine, with shoulders that seemed to span the width of the room. His partner was of average height, but the giant's commanding presence made the pair appear like Mutt and Jeff.

I needed time to think. Get out of here, Dennis, I told myself. Call in. Get the facts. Assess the situation. Preserve your options. Get help.

OBSESSED: MAKING MONEY WAS MY PASSION, AND THE $10.6 MI

Once on the street, I hailed a taxi and commanded, "Ninety-third Street and Park Avenue."

"What's the matter?" Laurie asked. She had been napping and was trying to shake the sleep from her head.

"I might be in a lot of trouble," I stammered. "I don't know. But if anybody comes here to see me, or calls for me, you don't know anything. You haven't seen me. Say nothing to anybody."

LEGITIMATE DEALS: *Levine with Ronald Perelman.*

"Dennis, what are you talking about?"

"I can't tell you about it now," I said. "I have to get the car." I raced toward my desk, and as Laurie followed, I issued directions. "Call for the car," I said. "No, I'm going to get it. Tell them . . . no, call for the car." I wanted the BMW because it had a cellular phone and because it was far less conspicuous than the Ferrari.

She called the garage. Then she asked, "Where are you going?"

"To Dad's. Just wait for me to call."

I forced my mind to concentrate upon damage control. My family, my friends, my entire world would now learn about the double life I had led for these few, frantic years.

FROM THE CAR I CALLED MY BROTHER AT HIS OFFICE. "Robert," I said, "I want you to meet me at Dad's house. I'm in serious trouble." "I'll be there before you," Robert pledged. He asked no questions. I was his brother and I was in trouble, and that was all he needed to know at the moment.

I called my office. I could tell that Marilyn was crying as she asked, "Have you seen the Dow Jones tape?" It was read to me by a secretary:

> The SEC charged Dennis Levine, a managing director of Drexel Burnham Lambert, Inc., with insider trading in connection with an alleged scheme to buy and sell securities based on non-public information gained through his employment as an investment banker for a period of five years.
>
> The Commission charged that Levine did the illegal trading over a five-and-a-half-year period during which he worked for a total of four major Wall Street firms, none of which were named in the suit. In addition to Drexel Burnham, Levine worked for Shearson Lehman Brothers, Inc., a Shearson predecessor, Lehman Brothers Kuhn Loeb, Inc., and Smith Barney, Harris Upham & Co.
>
> The SEC alleges that Levine used non-public inside information to trade in the securities of at least fifty-four companies since May 1980.

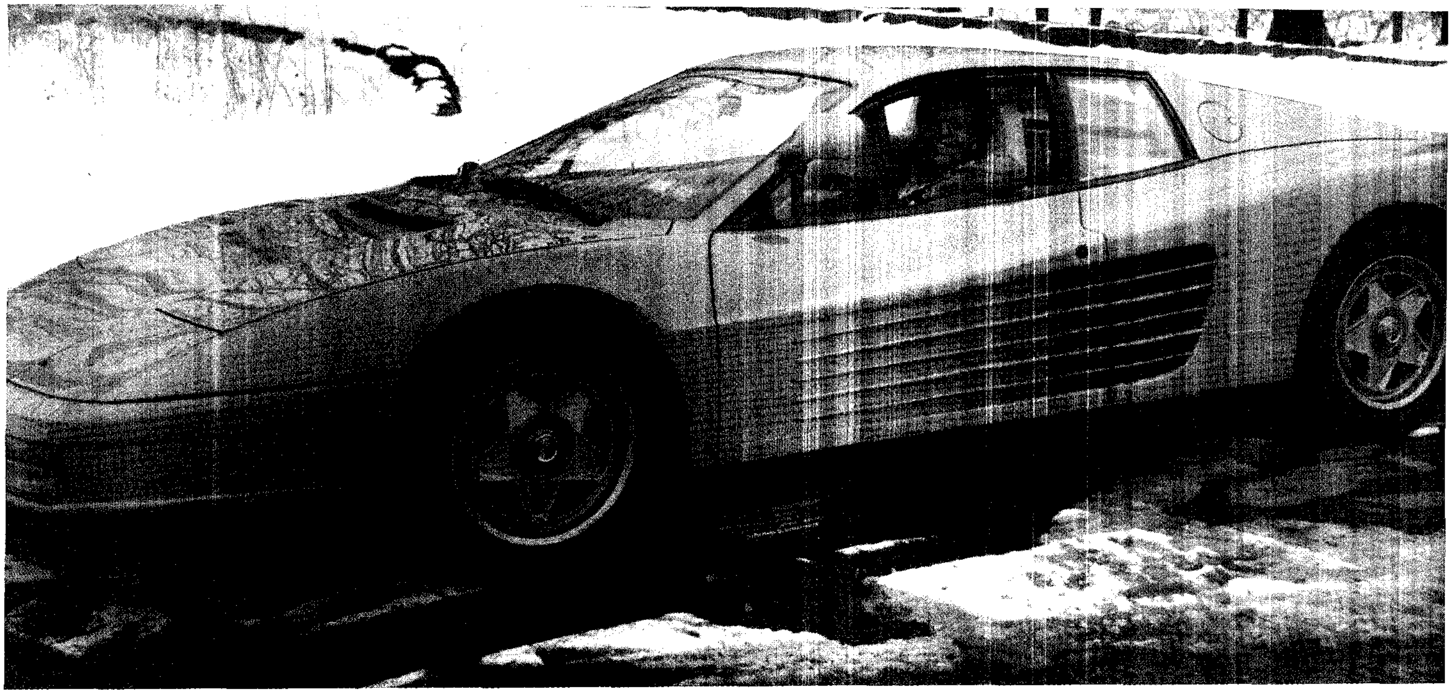
So there it was. Somehow, the SEC had cajoled or threatened or bludgeoned Bank Leu officials into giving me up. Somehow, the U.S. government had managed to circumvent the heretofore airtight Bahamian bank-secrecy laws. This, and nothing else, was the logical conclusion.

Once I reached my father's house, I began to search for a lawyer. Among those I called was Joe Flom of Skadden Arps Slate Meagher & Flom. He was an ally in numerous transactions. Flom recommended Arthur Liman. "I have a call in to him. We'll call you back," Flom said. I knew Liman also; this was an exclusive fraternity. He and I had labored together the previous year on Carl Icahn's successful proxy fight against Phillips Petroleum. I had a great deal of respect for Liman; in my judgment, he was technically without peer as a securities lawyer, and I knew that he had also achieved national renown as a trial attorney.

The moments ticked away. With shaking fingers I dialed my home number and asked, "Laurie, has anything happened?"

"Two people from the Justice Department were here looking for you," she replied. She then told me how the men had grilled her as to my whereabouts and had told her I was wanted on an obstruction-of-justice charge. She reported all this to me in a tone that was a strange combination of panic, concern, and icy aloofness.

One of the men had left his card, Laurie said, and she dictated the information to me. He was Thomas Doonan, a criminal investigator for the U.S. Attorney's Office for the



A FANTASY EMBODIED IN STEEL: *Levine's Ferrari Testarossa, which was seized by the government.*

Southern District of New York. If the men had come looking for me at home, I reasoned, perhaps they would look for me here at Dad's house too. I decided to get back into my car, to remain on the move.

A short time later, while driving toward the city, I was on a conference call with Joe Flom and Arthur Liman. Liman agreed to represent me and asked what was happening at the moment.

IN MY SECRET ACCOUNT REPRESENTED POINTS ON THE BOARD.

"The Justice Department wants to serve me a subpoena. They are looking all over the city for me."

"All right. Who is trying to serve you a subpoena?"

I relayed the information Laurie had given me.

"Here's what you do," Liman said. "First thing, you call this Doonan and arrange to meet him. Get the subpoena, and then we'll know what we're dealing with."

I dialed Doonan's number and said, "My name is Dennis Levine. I understand you'd like to serve me with a subpoena. I am prepared to meet with you and take care of that."

"Okay," Doonan replied. "When is a good time and place for us to meet?" We arranged to meet at the U.S. Attorney's Office at 1 St. Andrew's Plaza in downtown Manhattan.

It was 7:15 in the evening when I pulled up at the designated address, but there were no legal parking spaces available. Reasoning that it should take only a few minutes to have a subpoena slapped into my palm, I parked illegally on a side street.

The elevator opened onto a deserted reception area. I pushed a buzzer and announced to the inquiring voice, "Dennis Levine to see Thomas Doonan."

A FIRM, WELL-MODULATED VOICE ASKED, "ARE YOU Dennis Levine?" I turned to see a rugged, physically fit blond man who introduced himself as Thomas Doonan. "Please follow me," he said. He led me to the corner office of Assistant U.S. Attorney Charles Carberry. A postal investigator was with Carberry. The room was hot and stuffy, and I was hit in the face by the overpowering odor of onions. On Carberry's battered desk, amid a clutter of paperwork, was an array of carryout hamburgers, French fries, and Cokes. Obviously, I had interrupted dinner. Doonan stood behind me as Carberry repeated the question for the record, "Are you Dennis Levine?"

"Yes, I am."

"Please have a seat."

I sat.

Then I heard unbelievable words: "Mr. Levine, we are placing you under arrest. I would like to inform you that you have the right to remain silent, and if you give up that right, anything you say can and will be used against you. If you can't afford counsel, counsel will be appointed for you. . . . There is a fear that you will flee," Carberry explained. "So we are arresting you, and we are going to place you in custody tonight."

Carberry said, "I would like to show you a piece of paper. We have a very strong case against you."

"Okay."

He slipped a sheet of paper across the desk. I picked it up and glanced at it. It was the form I used when I opened my account at Bank Leu, back in 1981. My signature was clearly legible. "Would you like to make a statement?" Carberry asked. "It will go a lot easier on you."

"No," I replied. "I'd like to call my attorney."

"Who is your lawyer? "

"Arthur Liman."

His reputation obviously preceded him, for, behind my back, I heard Doonan mutter, "Oh, s---!"

I reached Liman at home. "Arthur," I said, "they're arresting me!"

"They are what?"

"They're arresting me. I'm going to jail. I'm going to spend the night in jail. I didn't think this was going to happen. Arthur, what's going on?"

Liman was in shock. He said that he never would have advised me to meet Doonan if he had thought I would be arrested. He spoke with Carberry, and after they had conversed for a few minutes Carberry handed me the phone.

Liman said, "You're going to spend the night in jail. We can't find a magistrate tonight to bail you out. I will talk to your wife. We will get you out tomorrow."

Doonan said, "We're going to take your jewelry, your cuff links, your watch, your money, your briefcase, your wallet."

HARD LESSONS: *Addressing NYU business students after his release.*

Suddenly I remembered the BMW. "I have another problem," I said. "My car is outside in a no-parking zone. Can I please move it?" Doonan and the postal investigator shared a glance and a shrug. "Sure," Doonan said. The three of us rode the elevator downstairs and stepped out onto the street. I indicated the spot around the block where I had parked the car.

A ticket decorated the windshield. "Sorry about that," Doonan said.

"That's the least of my problems right now," I pointed out.

EUPHORIC: AFTER THE NABISCO T

When I pulled the car keys out of my pocket, Doonan extended his hand and declared, "I'll drive."

I sat in the back and watched him fumble with the keys. Obviously he had never driven a BMW before, and I had to tutor him. "This is a really nice car," the postal inspector said. "It must have cost a lot of money."

Then the two men took me to the federally operated Metropolitan Correctional Center, adjacent to the courthouse, for processing.

One of the guards grasped my arm firmly and led me toward a waiting room where a half-dozen other men lingered. I was the only white man, and the only one dressed in a suit. Each of the half dozen other prisoners held a copy of the charges against him, contained on a single sheet of paper. One towering, broad-shouldered man stared at the strange sight of a Wall Street investment banker thrown into jail for the night and demanded, "What the f--- did *you* do?"

"They charged me with obstruction," I mumbled.

"You a lawyer?"

"No."

His eye scanned the sheaf of papers in my hand. The official complaint was more than 100 pages long. He said, "Shee-it, from the looks of that you're in b-i-i-i-g trouble!"

A guard brought me a fluorescent-orange jumpsuit and demanded my street clothes in return.

Zzzzzzz . . . *Clank!* The electronic metal doors slammed shut behind me, locking me in with the rest of the night's haul. A toilet occupied one corner. The smell of urine and feces was overpowering. Somebody had taken wads of damp toilet paper and used them for target practice, throwing them against the wall, over the benches that lined the sides of the small room. I tried to lie down on a folding cot, but it was broken and collapsed to the floor.

It was about 3:30 A.M. when a guard called me out of the holding tank and led me to a cell. A Hispanic man lay on the lower bunk. He nodded, and I said hello. I returned my attention to the SEC complaint, despite the pounding in my head.

"What are you in for?" asked the man beneath me.

"Obstruction. How about you?"

"Drugs."

I said, "I'm leaving tomorrow."

A rueful laugh grated in my ears. "Yeah?" he said. "That's what I said eight months ago."

(Levine was arraigned the next day and released on $5-million bail. The events that led to his arrest began when he was a management trainee at Citibank and unfolded as he rose in the world of corporate finance. It was at Citibank that he met Robert Wilkis, another trainee, who became a close friend and eventually a co-conspirator.)

FOR ME, INVESTMENT BANKING WAS A REMOTE ENVIRONMENT. Jobs were often parceled out on the basis of social connections, old school ties, and breeding. Some said that Morgan Stanley was a "Princeton firm" and First Boston was a "Yale firm." There seemed to be no place in the industry's higher echelons for a kid from Queens—there was no "CUNY firm." The Citibank job was a compromise, an entrée into the financial world.

Before long, Bob Wilkis and I were frequent lunch partners. One day early in 1978, he drew me aside from the Quotron. Finding an island of quiet in a side conference room, he shared a stock tip with me. Citibank was involved in financing the takeover of a major U.S. chemical company. To protect the identity of the companies involved in any merger proposal, code names are assigned, accessible only to a few key individuals. But Wilkis had seen an overseas telex relating to the deal, and he had cracked the code. Almost idly, he disclosed that he had bought a position in the company, as much as he could afford, trading through his mother's stock account. "It's easy," he said. "Everybody does it."

Only in retrospect would I realize that something snapped at this very moment, something that caused me to cross the clear lines of morality delineated by my father and my late mother, Selma. Ethical behavior was a routine component of my youth.

While I resisted the temptation for a while, somewhere between Queens and Wall Street I was losing track of those values. Throughout my college and graduate studies, I believe, I did not even hear the word *ethics*. In the big-business environment of the late seventies, morality was not an issue.

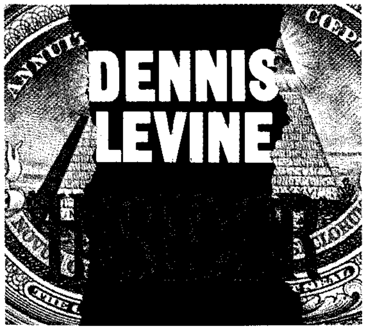
(Levine landed a job at Smith Barney and, because he showed great promise, was soon plucked for an assignment in the investment bank's Paris office. Near the end of his tour, he was visited by Wilkis.)

AFTER DINNER IN OUR AVENUE FOCH APARTMENT, Wilkis spoke privately with me. "We have all this information we could trade on," he said. "We could make a lot of money." I realized I had changed. Life in France and, indeed, all of Europe opened my eyes. Here was laissez-faire practiced to the extreme. It was the norm, not the exception, for European executives to maintain bank accounts in Switzerland or Liechtenstein or Luxembourg or all three.

Soon, I trudged off to the American Book Store and bought

Photograph by Barton Silverman.

copies of *How to Open a Swiss Bank Account* and *Everything You Wanted to Know About Swiss Banking.* Early in July, I bought an airline ticket—paying cash so as not to leave a paper trail—and flew to Geneva. I made my way to the financial district and stepped inside the first bank I found. But when I inquired about opening a secret account, I was told that because I was an American, I would have to sign a secrecy waiver. "No thanks," I said.



Next I tried Pictet & Cie, one of Switzerland's most prestigious financial houses, where an account officer was more than happy to accommodate me once I told him I worked for Smith Barney. I suggested the name "Mr. Gold" for the account, but the officer said, "No, we already have a Mr. Gold." He suggested the alias "Milky Way." "When you call," he said, "why don't you just say it's Mr. Way?" He also suggested that since I was returning to the United States, I might want to deal through the bank's subsidiary in the Bahamas.

Now I had to fund my account so I could play. I approached family members with a quiet request to borrow whatever cash I could in order to finance a nebulous business proposition. I raised $40,000—seed money, I thought, the start of my fortune.

One Friday I found a pay phone and placed a collect call to Pictet Bank & Trust, Ltd., in the Bahamas, identified myself as Mr. Way, and arranged an appointment for the following day.

"I have been expecting you," the Pictet manager said as he pumped my hand. "We are happy to accommodate your business."

(Levine and Wilkis, who was now at Blyth Eastman, Dillon and Co., often met in the underground maze beneath Rockefeller Center.)

,I THOUGHT, THIS IS BEAUTIFUL. THIS COULD GO ON FOREVER.

On one occasion, as Wilkis and I spent our lunch break punching the flipper buttons on pinball machines, he disclosed that Blyth was working on an acquisition of Furr's Cafeteria. "It's a done deal," he assured me. I headed to the bank of pay phones and made a profitable trade. There were several other deals—all profitable—including insider trading in options when the French energy company Elf Aquitaine planned a hostile takeover of the Kerr-McGee Corporation, a major oil-and-gas producer based in Oklahoma.

This was almost too easy to believe.

Late one night, when Laurie was asleep, I sat at my desk and pondered the delicious feeling of success. Through only a few transactions, I had managed to triple the balance in my secret account. It was a comforting, secure, intoxicating feeling.

One day, I phoned Pictet to verify my account balance and was surprised to receive a lecture. My account manager said that his boss in Geneva was concerned about the timing of some of the Kerr-McGee trades. I had bought options only days before the announcement that the talks between the two companies had collapsed. The transactions were too suspicious, and he suggested that I might do well to modify my trading tactics, dealing in basic stock purchases.

"Get another account," Wilkis said when I reported this to him. I agreed.

I took advantage of the Memorial Day holiday to fly to Nassau on May 27, 1980. I simply stopped at a phone booth and looked up banks in the local version of the Yellow Pages. The first ad to catch my eye was that of Bank Leu International Ltd. It was described as "the oldest private Swiss bank. Founded 1755."

I did not know how to pronounce the name of this institution. "Loy," the receptionist said. "Like *toy.*" She directed me to the third-floor desk of general manager Jean-Pierre Fraysse. He appeared to be in his mid-forties and carried himself with a Continental air.

I announced, "I'm interested in opening an account to trade U.S. securities."

"Yes," he replied.

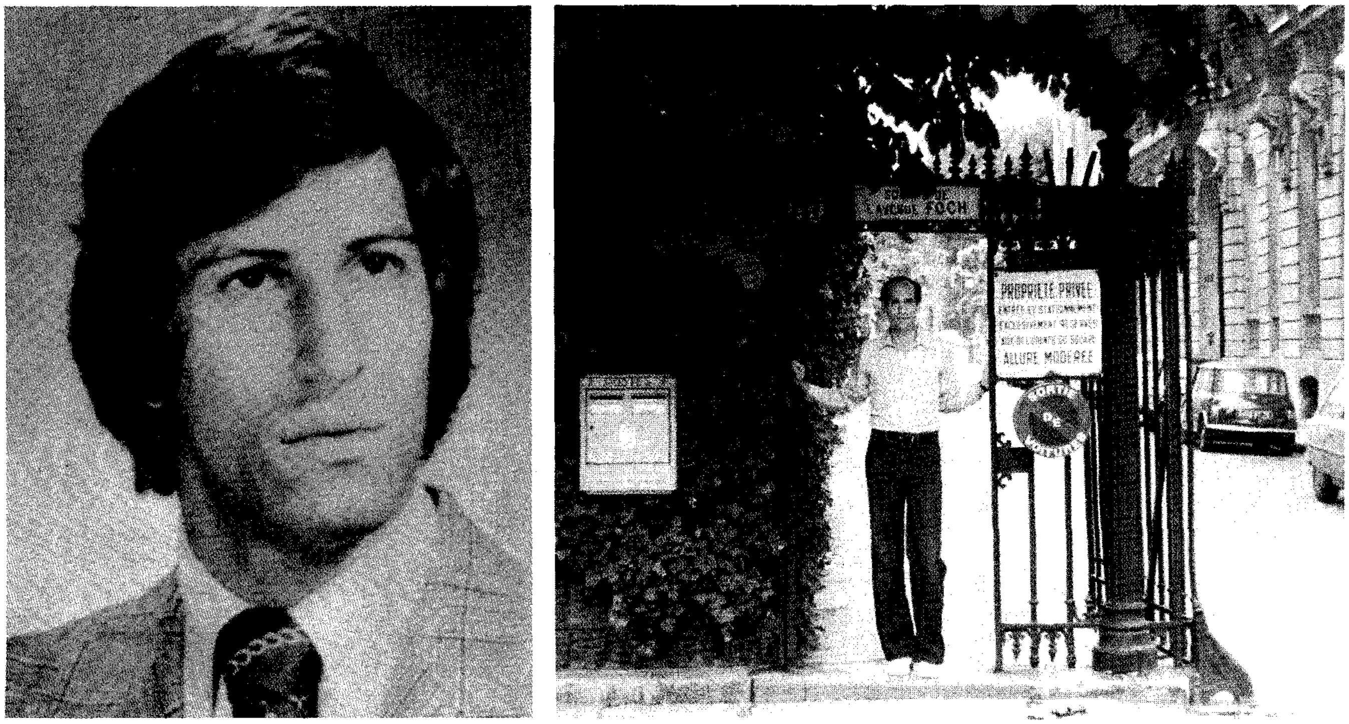
"I am currently dealing with another major institution, another Swiss bank," I said. "But I'm not pleased with the way it is handling my affairs. My first requirement is absolute security."

"Yes."

He brought in Bruno Pletscher, assistant vice-president. Pletscher was surprisingly young, 31, for a man with such a pronounced beer belly. Pletscher explained that Bank Leu handled many trusts and "discretionary" accounts for U.S.–based clients.

HIGH ROLLERS: *Levine was enthralled by Milken (left) and agreed to play inside ball with Boesky.*

Photographs: left, Roger Sandler; right, Yves Gellie/Gamma-Liaison.



COHORTS: *Ira Sokolow (left) and Robert Wilkis on his fateful Paris trip.*

Since most of our business would be conducted by phone, we needed a code name. I settled upon "Mr. Diamond."

THE BANKERS IMPLIED THEY WERE HAPPY TO ACCEPT DEposits from virtually anyone, no questions asked. From time to time, one of them said, they accepted huge deposits of cash brought to them in bags. When I suggested that this might be drug money, they shrugged. They told me they never questioned the source of their clients' money. They were happy to accept the transfer of my account balance of $128,900.

(Levine was heavily courted by Drexel Burnham in the winter of 1984–1985 but did not sign on and leave Lehman Brothers until one final condition was met by Drexel.)

I said to Fred Joseph, Drexel's president, "I'm very interested, and I might come onboard very soon. After all, I already have a wardrobe full of shirts monogrammed DBL."

It took a moment for him to make the connection between Drexel Burnham Lambert and Dennis B. Levine. He chuckled, but his eyes gave a hint of a scowl when I added, "But first I want to meet Milken."

"Well, that's a little unusual," Joseph replied.

"Unusual or not, I don't come to Drexel until I talk to him."

"He's very busy," Joseph said. "Maybe we can get you fifteen minutes with him."

"Okay," I agreed. "I'll go out to Beverly Hills to meet him."

SHORTLY BEFORE 7 A.M., MILKEN STRODE INTO A CONference room and greeted me cordially. He was jacketless and thus appeared to be in an all-business mode. He was just shy of his fortieth birthday, slim-built, and the sharp features of his elongated face were reminiscent of actor Ted Danson.

Just as we began to chat, the conference-room door flew open and a young, wild-eyed man screamed, "Michael, Occidental just announced!"

"Get me bodies!" Milken shouted, and through the open door, I could see the electricity level of the trading room skyrocket.

TRAPPED: THE SEC HAD CAJOLED OR BLUDGEONED BANK LEU

Milken turned back to me. He was obviously stunned and trying to think of a thousand strategies at once. He said quickly but quietly, "Excuse me. I have to get on top of this."

The Dow Jones tape had just broken the news that Diamond Shamrock was in merger discussions with Occidental Petroleum. A $3-billion deal was in the offing, and Drexel, like every other major investment bank, wanted in.

"I hope we can have a few minutes to speak later this afternoon," Milken said.

Others at Drexel spoke with me. Several people preached that the offer of a high-level Drexel job was akin to stumbling upon a pot of gold. Quite apart from the salary and the annual bonus, they said, was the opportunity offered by the matrix of private investment partnerships that would be offered along the way. "Within two or three years," I was told, "you will have personal investments worth at least $10 million."

The conversation invariably centered upon Milken. This was a California guru, a man who had been able to instill his associates with an incredible sense of loyalty.

I was totally consumed by the mystique. In my mind I coined a term: "Drexel World."

It was 2 P.M. when Milken reappeared and declared that he had fifteen minutes for me. Just like that, Milken had nailed down Occidental and the opportunity to participate in a $3-billion transaction.

The promised quarter-hour turned into a three-hour discussion. Milken spoke with fire in his eyes of the larger picture, of how Drexel had already transformed the world of finance, and how it would, in the future, alter the existence of, perhaps, every man, woman, and child on the face of the Earth.

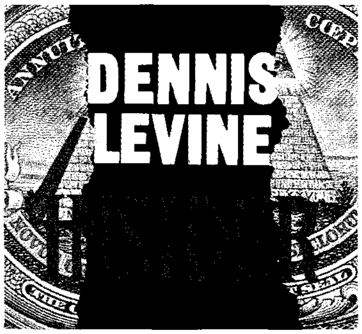
He gestured widely. There was, he said, a world that needed capital. Money could feed the hungry, clothe the naked, house the homeless. Milken said he was determined to carry his gospel to Japan, Germany, the other industrialized nations, and, ultimately, to where it was needed most—the Third World.

When I left that day, I knew I was going to move to Drexel. I had to.

Photograph left, by NYT Pictures.

(There would come a time when the Milken mystique seemed less impressive. After Levine's world had fallen apart and Milken was in deepening legal difficulty, Levine learned that Milken apparently wanted records destroyed in an effort to save himself.)

According to Jim Dahl, one of Milken's top salesmen, Milken called him on a Sunday and asked him to come to the office to go over some things. Milken drew Dahl off to the men's room, walked over to the sink, turned on the water, and began washing his hands. Some would contend this was a tactic to thwart electronic eavesdropping; others would say Milken probably just wanted to wash his hands. At any rate, with the water running, Milken leaned over and purportedly said to Dahl, "Whatever you need to do, do it." "Okay," Dahl replied. He interpreted Milken's statement as a suggestion to destroy any incriminating documents, but he did not, in fact, comply with the request.



According to Terren Peizer, Milken's assistant, Milken came to him during the next week and asked whether Peizer still had a blue ledger book containing records pertaining to various business agreements between Milken and David Solomon, whose Solomon Asset Management Company, Inc., managed mutual funds that specialized in high-yield securities. One was the offshore Finsbury Group Limited, which was underwritten by one of the affiliate companies in Drexel's complex web. The Drexel affiliate paid a one percent commission to agents who sold shares of the fund to foreign investors, and since those sales boosted the business of the Drexel bank, the affiliate charged the commission to the High Yield and Convertible Securities Department. Milken, Solomon, and other Drexel officials had agreed on a plan to recoup those commissions by "adjusting" the fees paid to Solomon. In effect, the fund's customers paid the commission unwittingly. In addition to this arrangement, Milken had acceded to a tax-juggling scheme apparently proposed by Solomon in December 1985. The scheme allowed Solomon to generate short-term losses that would benefit his personal tax status.

Milken, Peizer said, told him to give the ledger book detailing these transactions to Lorraine Spurge, a trusted associate who was close to Milken. On the following day, Peizer reported, while standing with Spurge in the kitchenette adjacent to Drexel's trading floor, he turned on a water spigot to muffle the sound, handed the ledger book to Spurge, and said, "Michael asked me to give this to you." (Spurge apparently disputed his story during her later grand-jury testimony.)

IALS INTO GIVING ME UP.

(Once Levine joined Drexel, he was privy to a world that took high finance to an almost surreal level.)

The Regent Air Jet, a private Boeing 727, carried me and an army of Drexel operatives to California in high style. Our destination was the seventh incarnation of what was officially called Drexel's annual Institutional Research Conference, known informally as "the Bond Conference" or "the Predators' Ball." The stated purpose of the gathering was for bond buyers to mingle with bond issuers. Attendance was by invitation only (Drexel spouses were conspicuously excluded), and if you were there, you knew that you had achieved status in the M&A world.

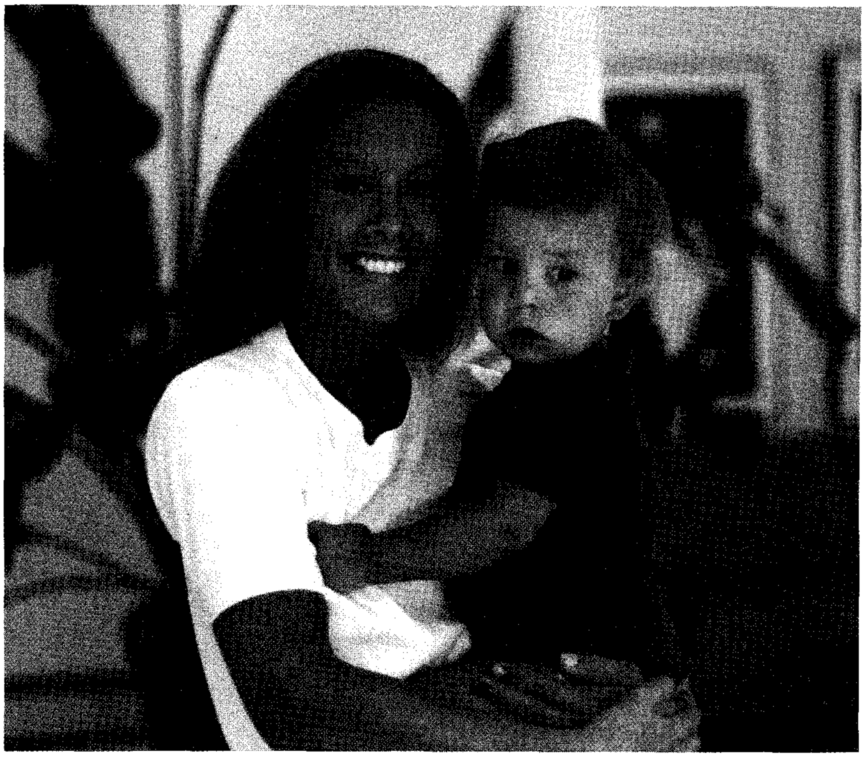
The four-day affair was timed to occur the week following the Academy Awards. Drexel had booked virtually every room in the pink-and-green Beverly Hills Hotel. When I checked in, one of the clerks remarked, "Gee, we thought the movie people put on a show, but you guys take the cake!" It was an exciting, ironic moment, for I knew that our host, the man who owned 53 percent of this hotel, was none other than Ivan Boesky.

By five-thirty the next morning, what seemed like an endless loop of stretch limousines (each with a well-stocked bar) began shuttling the movers and shakers of the business world—some 2,000 in all—from our hotel, the Beverly Wilshire, the Century Plaza, and the Bel Air, bringing us all to a ballroom at the Beverly Hilton Hotel for the first conference session.

Here were the money managers of the world's largest life-insurance portfolios, S&Ls, college-endowment accounts, mutual funds, offshore banks, and financial syndicates. Here were the world's largest known corporate raiders. I kept my eyes open for Sir James Goldsmith, so that we could resume our discussions concerning Crown Zellerbach. [Goldsmith, with Drexel's help, was attempting to take over Crown Zellerbach, the paper-products company.]

The first session began about 6:30 A.M. The lights dimmed and Milken walked onstage. He greeted everyone effusively and presented the first of countless Drexel sales pitches, augmented by slick videos shown on floor-to-ceiling screens.

During a break, I joined Milken, who was surrounded by an assortment of businessmen as well as groupies and a handful of security guards. "I'd like you to meet Dennis Levine," he said to the crowd. "Dennis just joined us from Lehman Brothers."



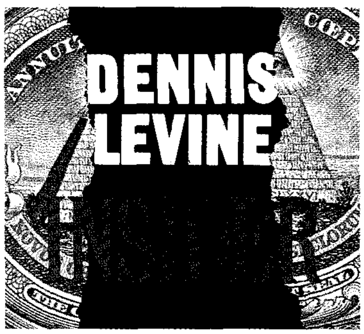
QUESTIONS: *Wife Laurie and son Adam.*

I shook hands with T. Boone Pickens, whose slim, deep-lined face had only recently graced the cover of *Time;* Carl Lindner of Cincinnati, one of the richest men in America, a tithe-paying Baptist whose American Financial Corporation was among Drexel's biggest purchasers of junk bonds; Saul Steinberg, who, with Disney's greenmail cash in his pockets, was an ever more highly valued Drexel client; Nelson Peltz, relatively unknown until the previous week, when his tiny Triangle Industries, a vending-machine company, bid $456 million for National Can, backed by Drexel-issued junk bonds; and Irwin Jacobs, the tall, dark, broadly built Minneapolis-based raider known as "The Liquidator."

"How do you do? How do you do?" I said as I pumped the offered hands. It was heady wine. Here was Milken, certifying to the other members of the club that I was "good people." In this milieu, Milken was clearly the king of finance, certifying to the other members of the club that I was to be trusted. It was a heady moment; I really felt I had arrived.

One afternoon, along with Drexel colleagues Chris Anderson and Doug McClure, I met with Goldsmith in his suite at the Bel Air. While sipping champagne, Goldsmith brought us up to date on an unsatisfactory meeting with Crown Zellerbach and disclosed to us that he was willing to go higher than $40 per share with a hostile bid. Crown was trading now in the low thirties.

The next morning, from a pay phone, I placed a collect call to Bank Leu. I bought $4-million worth of stock in Crown Zellerbach.



THURSDAY NIGHT FOUND ME AT A champagne function in a pink, three-bedroom cottage at the Beverly Hills Hotel. This was a by now famous—or infamous—annual event, the Bungalow 8 party. The rank and file among the conference attendees had been shuttled off to a special show at a movie lot; this party at a remote, private corner of the hotel grounds was reserved for the 100 heaviest hitters among Drexel's clientele. Some brought their spouses; others preferred to tap the resources of the multitude of beautiful young women who seemed to make themselves readily available.

After drinking themselves into a festive mood, the partygoers hopped into limousines for dinner in a private room at Chasen's. Many of them returned to Bungalow 8, but several of us opted to visit the Polo Lounge instead.

The moment I stepped into the lounge I heard someone call, "Dennis!"

I glanced up to see one of the conference attendees struggling to approach me. His steps were impaired by significant amounts of alcohol and by the three women who clutched at his arms. They were young, gorgeous, and attired in the latest Rodeo Drive evening fashions.

JAILED: MY CELLMATE WAS A BURLY ITALIAN MOBSTER WHO S

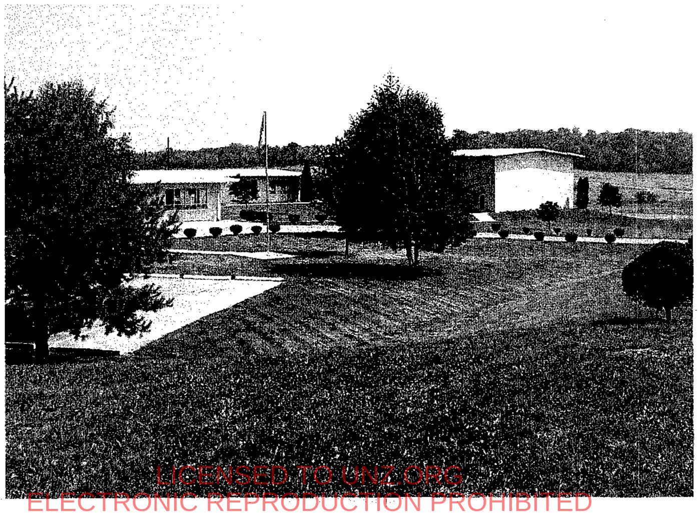
The man nearly stumbled as he reached toward me. He grabbed my arm for support. For a moment he looked around, as if trying to remember where he was.

"Dennish," he said. "Dennish. . . ." He tossed an arm around one of the women, a platinum blonde, and announced, "This one's mine." With his other arm he gestured, asking in a serious tone, "Which one ya want?"

I demurred and he traipsed off, unoffended.

The next morning, shortly before the Corporate Finance Breakfast before a standing-room-only crowd in the Beverly Hills Hotel, I stood in the back of the room, surveying the scene. Suddenly I recognized the man standing next to me. The dreariness of his appearance startled me, as it had during a brief introduction the previous year. Although we had spoken by phone several times, this was only our second personal encounter.

FINANCIAL ADVICE FOR THE WARDEN?: *The Lewisburg prison camp.*



Photograph by Brad Bower/Picture Group.

I offered my hand and said, "Hi, Ivan, I'm Dennis Levine."

"Ahhh, how are you?" Boesky asked, pumping my hand effusively, flashing a toothy, Cheshire-cat grin.

"Good," I said. "I've enjoyed the meeting."

"Let's chat," he suggested. He drew me behind a curtain in the back of the room and congratulated me on several of my deals. "I'd like to get together again with you in New York," he said. "We've got a lot of things to discuss."

"I'll look forward to it," I replied.

The bond conference traditionally culminated on Friday night, when Drexel booked a major entertainer into the ballroom of the Century Plaza, and the identity of the star was guarded more closely than any stock-market secret. Last year the surprise guest was Frank Sinatra.

On both sides of the stage were enormous screens telecasting advertisements extolling the virtues of Drexel. Piped-in music approached the decibel level of a rock concert.

Then without any introduction, the band struck up a fanfare. Artificial fog billowed across the platform. A slim woman in a glittery evening gown appeared in the midst of the haze, microphone in hand, and began to sing "Ain't No Mountain High Enough."

Eli Broad, chairman of Kaufman & Broad, tapped me on the shoulder and asked, "Dennis, who is that?"

"Diana Ross," I replied.

He shrugged his shoulders.

(Levine and Wilkis, who had moved to Lazard Frères, expanded their insider circle to include Ira Sokolow of Shearson Lehman. Others would later be drawn in, but Levine and Wilkis were the primary players. Levine's legitimate Wall Street career was booming. He was instrumental in putting together the takeover of Revlon by Ronald Perelman, among other major deals. At the same time, enormous insider profits were piling up in his offshore account. How the insiders worked can be seen in the way Levine cashed in on the effort by R. J. Reynolds Tobacco to take over Nabisco.)

Ira Sokolow phoned me, said he had some news, and suggested lunch. We met at the Palm Too restaurant on Second Avenue near 44th Street. Over sirloin steak he alerted me to a big one. RJR, the tobacco company, was in friendly but secret negotiations with Nabisco Brands, Inc. Nabisco had hired Sokolow's firm, Shearson Lehman, as a financial adviser. That same afternoon, I bought small holdings in Nabisco and alerted Wilkis.

Throughout the month, as Sokolow briefed me on progress in the Nabisco negotiations, I called the Bahamas to increase my position. By mid-May, I owned 150,000 shares of Nabisco, purchased for an average price of $61.30. I had a whopping $9.2 million tied up.

On May 29, RJR and Nabisco announced exploratory merger talks. Throughout the morning, as I attempted to concentrate on other business, I kept one eye glued on the Quotron. Suddenly, the

REUNITED: *The Levines today in their Park Avenue co-op.*

stock popped. Nabisco opened a full $18 per share higher than its previous close. My pulse surged.

I raced onto the street, hunted up a phone booth, called Bank Leu, and sold out for a profit of $2,694,421—my largest trading profit ever. This is beautiful, I thought. This could go on forever.

ED,'MR. WALL STREET...YOU GOT ANY HOT STOCK TIPS FOR ME?'

(Eventually, Levine and Ivan Boesky had the meeting that Boesky had suggested at the Predators' Ball.)

LATE ONE AFTERNOON, BOESKY AND I MET FOR COCKTAILS at the Harvard Club. He had just finished a game of squash and was fresh from the showers. We sat at a corner table in the dimly lit lounge. He took the chair next to the wall, so that he could see who else was there. We both ordered Perrier.

"You have excellent information," Boesky said. "You always seem to know what's going on. You are also very discreet. This could all be very useful to me, and I feel that you should be compensated for this information."

His words seemed to come at me from a distance, hazy but unmistakable in their intent.

I already had one secret life going, and I did not need another. "That's completely unnecessary," I replied. "I'm just not interested."

(But in the end, Levine found it impossible to say no to Boesky. There came a time when Levine reconsidered Boesky's proposition.)

The more I pondered, the more I wondered why I had been so reluctant to accept Boesky's offer. Why shouldn't I enjoy a slice of the pie? I was more receptive when, during a private meeting in his office, he once again raised the subject.

Smiling knowingly, displaying confidence that I would come to my senses, he described his formula: "If the information you give me is new, I will pay you 5 percent of any profits from the transaction. If I make $100 million on the deal, you make $5 million. No risk to you. No questions asked."

His grin broadened. He offered his hand and said, "We have a deal."

It was only a few days later that we put the new arrangement to its first test. We rendezvoused in the lobby of the Waldorf-Astoria. There, as we walked the plush-carpeted hallway, away from prying ears, I disclosed, "Nabisco would be an interesting stock to start accumulating a position in." His eyes lit up. That afternoon he began to buy Nabisco.

(The undoing of Levine's secret life came at the hands of his offshore bankers, who tried to capitalize on him by "piggybacking" his trades. This magnified the impact of what Levine was doing and made a pattern apparent. Eventually, the bankers—fearful for their own jobs—cooperated with U.S. authorities, leaving the whole mystique of secret banking in a shambles.)

When I placed a collect call to the Bahamas to make a routine check on the status of my account, Bernard Meier said, "There's a problem. We should get together soon."

"What kind of problem?" I asked.

He responded with the three letters I did not want to hear: "SEC." What could have gone wrong, I wondered?

"I'll be down on the weekend," I said immediately.

I arrived at Bank Leu about 1 P.M. on the Saturday of Labor Day weekend 1985 to meet with Meier, Bruno Pletscher, and Jean-Pierre Fraysse.

The bankers showed me the formal telex that had arrived from the SEC, affirming an oral request for information on trading in 28 stocks. The worst part of this, as far as they were concerned, was that the SEC had sent a copy of the telex to the bank's home office in Zurich.

I told them flatly that under no circumstances could they provide any information about my account to the SEC, or to anyone else for that matter. Such an action, I said in a firm voice, would be a clear violation of Bahamian law.

That was true, Meier acknowledged, but he noted that the situation was delicate, because the SEC had already identified so many of the trades.

"How?" I asked.

Somewhat sheepishly Meier said, "The SEC is investigating one of the brokers with whom we have been executing trades."

"What are you talking about?"

"We have executed a lot of our trades through one brokerage firm. . . . "

Photograph by Harry Benson.

BACK IN BUSINESS: *Currently, Levine is president of a financial-consulting firm.*

"Stuff that I bought?"

"Yes."

"Weren't you instructed to always break up the orders, to trade through different firms?"

"Yes."

"Didn't you?"

"No. Not always." Meier explained that he did try to deal through several brokers, but he was concerned that a few of them had a tendency to talk too much, to pass tips on to their clients to show them that they had good information. Meier had tried to avoid these brokers and had steered much of his business to Brian Campbell, a Merrill Lynch broker in New York. Campbell, he said, had a good sense of timing on trades. He knew how to pace trading, lest the SEC become suspicious.

I still did not understand. "Why is this a problem?" I asked.

"Well," Meier replied evasively, "they questioned Campbell." Meier was clearly uncomfortable as he explained, "It appears as though—this disappoints me a great deal—he was also buying the same stocks that you were."

Slowly I coaxed the details out of Meier concerning the investigation into Campbell's trading activities.

"We have no intention of talking to [the SEC]. We cannot under the law," Meier said.

In frustration I asked, "Then what's the problem? You're telling me there is an SEC investigation. You're telling me that your brokers in New York were buying the stocks that I was buying—obviously they spotted a winning pattern. But you can't tell the SEC anything. *What's the problem?*"

Uncomfortable silence followed. Then Meier whispered, "There's another problem. We also bought the stocks here."

"Who?"

"I did," Fraysse admitted. Meier said he had, too. Pletscher said he had at first expressed reluctance at risking his money, but finally he had invested also, under the code names "Yellow Bird" and "Grouper."

Meier nodded.

I repeated, "But what's the problem? You can't talk to the SEC. You can't tell them anything or give them anything."

Fraysse finally admitted, "The problem is our home office. They are going to be made aware of all this, and if they find out we were piggybacking, well, it's going to be a very serious problem for us." I reasoned that it would also be difficult for them to explain why they had set up hidden accounts in other banks.

The dimensions of the problem were staggering.

RELEASED: THE PROBLEM HAD BEEN AMBITION THAT ECLIPSE

AFTER AN UNCOMFORTABLE SILENCE, MEIER ADDED enigmatically, "Other clients of the bank." Meier was responsible for numerous managed investment accounts, and he had brought them into this busy arena, satisfying his customers by providing them with handsome trading profits and fattening his own commission and service-fee income.

"Let me get this straight," I said, the level of my voice rising. "I place an order for stock. Now I am discovering that not only were my orders filled but you bought the same stocks for your personal accounts and for other accounts here at the bank, and then your brokers in New York bought for themselves and other people." They had piggybacked my trades and magnified the effects in markets around the world. I gulped and asked, "Well, how many of your so-called managed accounts did you make these trades in?"

"Twenty-five or 30."

"Oh, my God! And you did most of this through one broker?"

(Levine eventually pleaded guilty to four felony counts. He agreed to furnish information to the government about some of his former colleagues, Boesky among them, and agreed to pay the SEC $11.6 million in insider-trading profits. The government impounded much of his personal property, including the beloved Ferrari. He was fined $362,000, sentenced to four concurrent two-year terms, and barred for life from the securities business.)

One of our biggest concerns was our five-year-old son, Adam. Until now, we had tried to shelter him, making sure he was not around the television whenever a news report came on. But Laurie and I knew we had to deal with the issue. Adam needed to know why Daddy was going away. We were at my brother Robert's house, sitting in the den, when I tried to explain. I drew Adam onto my lap and began, "You know, when little people make mistakes, they have to be punished. Well, it's the same for big people. They get punished by a judge.

"I went to see a judge," I said. "A judge is a man who punishes big people."

Adam asked fearfully, "What did he do?"

Photograph by Harry Benson.

My body went numb. I felt paralyzed.

Laurie tried to explain: "The biggest punishment that an adult can have, especially if he has children, is to be taken away from his family for a time. The judge is probably going to take Daddy away from us for a while."

Through tears Adam asked, "Daddy, did you know what you were doing was wrong?"

Through my own tears I replied, "Yes."

"So then why did you do it?"

The room reeled in front of my eyes. I still had no answer to this question.

I was assigned to the Lewisburg federal prison camp, reserved, supposedly, for nonviolent, low-risk prisoners. But the camp suffers the misfortune of being adjacent to the Lewisburg Penitentiary, a maximum-security facility, and shares many of the same supervisory personnel. As I was checked in, I learned immediately that the guards exhibit a natural tendency to forget the distinctions between the penitentiary and the camp.

"Strip," a guard commanded.

Within moments I was buck naked.

"Run your fingers through your hair."

I did so.

"Bend over." Then, a gruff voice ordered, "Spread your cheeks." Other commands were fired at me: "Stand up." "Lift your balls." "Wiggle your toes."

I weighed in at 241 and was disgusted with the way I had let myself go.

If the camp had ever been a "country-club prison," it sure was not now. The facility was built to hold 165 inmates, but there were about 240 of them in residence now, and about 90 percent of them were drug offenders. Two men had to share four-by-seven-foot sleeping cubicles that were designed originally for a single inmate. I was assigned an upper bunk in a cubicle not quite in the center of the building. I regarded the mattress with distaste. It was thin, lumpy, and soiled.

A burly Italian man entered the cubicle and grunted his disapproval at my presence. I sat up, wondering what to do. Do you introduce yourself to your cubiclemate? Do you shake hands?

For a moment we stared into each other's eyes. To my astonishment, each of us knew the other by reputation. He was a well-known organized-crime figure.

In a voice straight out of *The Godfather,* he said, "Mr. Wall Street, I ain't happy you're here."

"That makes two of us," I said.

The mobster's face grew stern, and he declared, "I'm gonna see to it that you get moved outta this cube quickly."

I shrugged.

TIONALITY. I HAD BEEN TOTALLY OUT OF CONTROL.

He grinned once more and asked, "You got any hot stock tips for me?"

I WAS PUT TO WORK SCRUBBING TOILETS AND URINALS, THEN made to clean various nooks and crannies with a toothbrush. It was harassment, of course, and I simply shut up and swallowed it. I knew I was being tested. The hazing subsided gradually. Soon I was placed on the basic maintenance crew, assigned to mop floors and mow lawns. For this, the prison system paid me 11 cents an hour. That worked out to an annual salary of $228.80, and I considered myself to be overpaid.

The social hubs were the two TV rooms, and I was educated on the viewing protocol one evening, shortly after 7 P.M., when I wandered into one of the TV rooms and found it empty. The set was on, tuned to *Wheel of Fortune.* I flicked the dial idly, settling upon CNN's *MoneyLine.*

"Yo, mother!" boomed a voice behind me.

I turned to see a huge black man looming.

"What the hell do you think you're doing?" he raged. "You may have been running things on the outside, but you're running s--- on the inside."

Three or four of his cohorts appeared behind me.

I turned back to the TV and tuned in *Wheel of Fortune.*

I was shocked to realize how many of the inmates exhibited symptoms of psychosis. Far too many of these men were strung out. Every evening, shortly before the "lights out" call at 11 P.M., guards gathered together the more overt psychos and doled out "hot medicine." Perhaps it was the powerful tranquilizer Thorazine. The inmates craved it. They gulped the pills greedily and drifted into a chemical-induced euphoria.

Here, as in the outside world, a market economy thrived. Some prisoners simply desired food to supplement the incredibly poor prison fare. Others wanted—and got—marijuana, cocaine, and heroin. The unit of currency was the cigarette. I discovered that the most coveted item was a cellular phone. Several inmates had them hidden on the prison grounds.

ON OCTOBER 19, 1987, I SAT IN ONE OF THE TV ROOMS AT the prison dorm. My menial tasks were completed for the day, and most of the remainder of the inmates were out on various portions of the grounds, so I had the chance to watch CNN, and I was transfixed by the coverage of the stock-market crash. The Dow Jones Industrial Average was in a free-fall, on its way to a record one-day plunge of more than 500 points.

Suddenly I became aware that two guards were standing behind me.

"Come with us," one of them ordered.

They explained that one of the high-ranking prison officials wanted to see me.

I did not want to leave the news coverage, but, of course, I had no choice. I followed the guards to the prison offices, where they ushered me in to see the official.

"Dennis," he said cordially, "please sit down. Cigarette?"

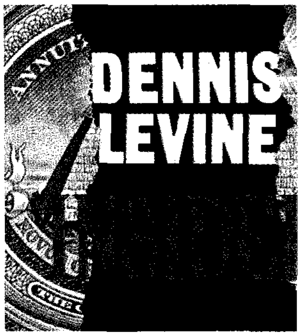
"No thanks," I replied. "I don't smoke."

He lit up, unconcerned whether or not the smoke bothered me. He took a drag and in a voice that belied tension, asked, "Are you aware of what's going on in the market?"

"Yes, I've been watching CNN."

He leaned forward. His eyes and the tone of his voice grew more intense. "Dennis," he asked, "can you give me some advice on what to do with my portfolio? Should I sell out and take my losses, or should I hold on?"

I countered in a lighthearted tone, "If I give you advice, is there any way I can go home sooner?"



"Oh, no," he retorted. "No, I can't do anything like that."

"Then I can't help you," I said.

(After he was freed from prison, Levine reflected on why he had gone so far astray.)

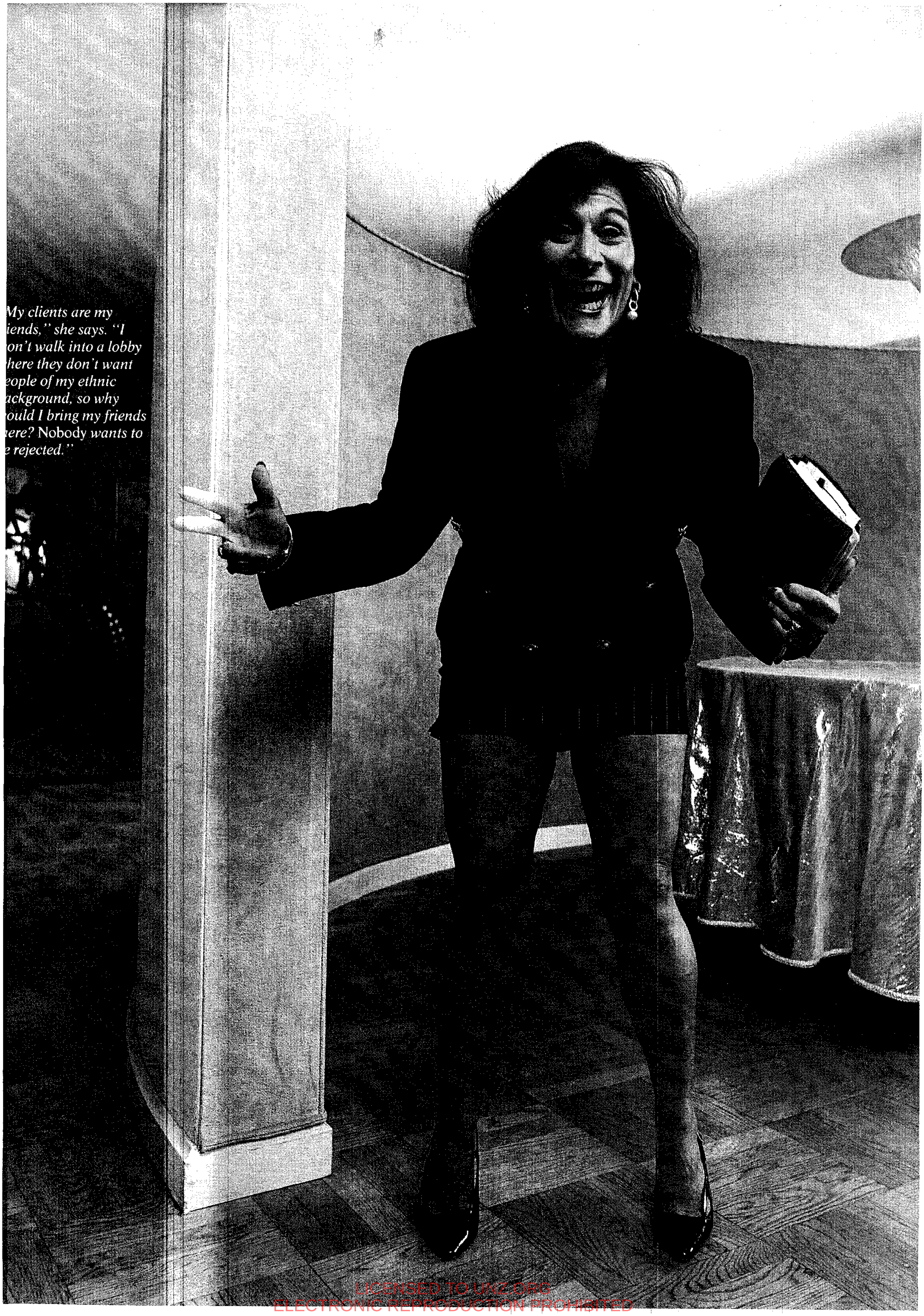
Ambition eclipsed rationality. I was unable to find fulfillment in realistic limits. One deal was piled atop the next. The hours grew longer; the numbers grew bigger; the stakes grew more critical; the fire grew ever hotter. By the time I became a managing director of Drexel, I was out of control.

So was Boesky.

So was Milken.

So was Drexel.

(Levine was released from federal custody on September 8, 1988, after serving seventeen months of his sentence. He is currently president of ADASAR Group, Inc., a financial-consulting firm based in New York.) ■



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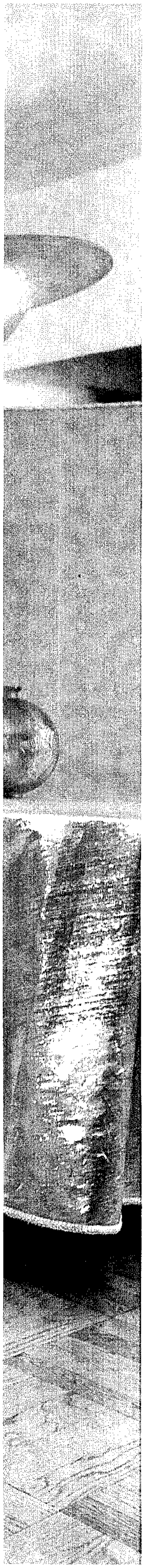


THE RAP ON LINDA

As realtor to the stars, Linda Stein works hard for the money

BY MICHAEL GROSS

THAT FOUR-LETTER WORD STARTS FLYING out of Linda Stein's mouth the moment she walks into Coco Pazzo.

"Where have you been?" asks the maître d'.

"F--- you," says Stein.

Working the dining room from the minute she enters, Stein makes her first stop at the table where Bob Krasnow, the chairman of Elektra Entertainment, is sitting with Michael Klenfner, a powerful music consultant, and MTV CEO Tom Freston. "*Meine Yiddishe mama,*" Klenfner calls her. Linda glows. It's her kind of table.

Stein is known to tabloid readers as the "realtor to the stars" at Douglas Elliman and best friend of Sylvester Stallone's and Elton John's. But she used to be in the music business, and she recently returned part-time, managing a Danish rapper named Lucas. So Stein falls easily into in-crowd joking about an upcoming bash for the chairman of the MCA Music Entertainment Group. "Is this the Al Teller dinner?" she asks. "Thirty-five thousand dollars a table?"

"Twenty-eight thousand," Krasnow replies.

"I must have the wrong charity," says Stein, waving good-bye.

Moments later, Allen Grubman, the big-shot music-business lawyer, walks in to join yet another record-company executive. "Grubman," Linda mutters darkly. She says that he's her only enemy. She'll tell me why—but only after this article is published.

Catching a wisp of the conversation at Krasnow's table, she can't help picking at the scab: "Grubman walks in, they use my line on him." A pause. "They stole my line." Another pause. "*Those f---ers.*"

"Linda?" someone at our table suggests. "You say f--- a lot."

"When I see this many people in the record business in such a small radius, it's hard to stay a lady," Stein says.

"You should have heard her on the phone the other day," chimes in her sixteen-year-old daughter Mandy, who'd gotten stuck in East Hampton during Hurricane Bob a few weeks ago. "She goes, 'This is Linda. This is totally f---ed. It's a f---ing hurricane. Get the f--- out of there.' " Mandy sighs. "If she doesn't say f--- twenty times a day, she's repressed."

"So I say f---," Stein admits. "F---; I can't help it."

She truly *can't* help it. Diminutive, brassy, and caustic, Stein has a face as expressive as her truck driver's mouth. Everything about her is too much, from her too high Manolo Blahnik heels to her too

PHOTOGRAPH BY HARRY BENSON

short Gianni Versace skirts. Yet somehow it all works for her. Without looks or money, through the sheer force of her often abrasive personality, the fortyish Linda Stein has become a player. She makes an imposing splash in the social swim.

She's a complicated woman, full of conflict and contradictions. One movie star who knows Stein well is said to have called her "Buddy Hackett with tits"—behind her back. Others refer to her "power envy," pushiness, and name-dropping. "She wants desperately to be in the thick of things," says one person who's watched her in action. But even Stein's detractors admit that they have a soft spot for her, that she's immensely human. If anything, she's too open about her problems. "Her nerve is beyond anything," one longtime observer says, laughing. "You can't help but admire her."

NERVE MAY WELL BE A NECESSITY for survival now that the bubble has burst in the real-estate market. Last month, Stein finally made her first deal since March—and Elliman, which hired her in better times, may well expect more. Though her commissions are high, a percentage of nothing is nothing. And now, even though she says there is no connection, Stein has returned to where she started—the renegade music scene. Some think that may well be where she really belongs.

Stein was born Linda Adler, the daughter of a kosher caterer in Riverdale. For a while, she was a fifth-grade teacher, but that didn't last. She soon became Mrs. Seymour Stein, wife of a promotion man turned record mogul. Then she was best known for traveling the world with her best buddy, Elton John. She also managed the Ramones, the band that inspired the British punk movement. "Stars and fifth-graders," she says. "It's all the same."

In 1979, after two daughters and several years on the road, Stein got divorced and discovered real estate. A few big deals later, paparazzo Patrick McMullan dubbed her the "realtor to the stars" in a photo caption in *New York Talk.* The description stuck, and Stein started being linked in the columns with everyone from Attila to Madonna.

In the years since Stein launched her career in real estate, working for society broker Edward Lee Cave, she's handled big-ticket properties in New York, Paris, Los Angeles, and even Pisa, Italy, for a lot of big-name, powerful people, especially actors, musicians, and entertainment executives. To be known as a "producer" or star broker like Stein, an agent needs to generate sales of at least $10 million a year.

Some agents go about their business quietly. Cave, Stein's mentor, is known for his discretion. So is William B. May's Roger Erickson, who, like Stein, is a former record executive specializing in the hippest clients and most luxurious properties. Erickson is also Stein's closest competitor. Lately, he's surpassed her in gross sales. "I don't like to even acknowledge him," Stein says a tad defensively.

She would prefer to be compared to Alice Mason, the broker who's known for her dinner parties. But she's quick to say, "My clients are younger." Like Stein, Mason depends on the press. Though the media scare off some clients, they bring in listings. (A columnist publicizes the realtor's proximity to the known, the wealthy, and the swell in exchange for exclusive gossip tidbits.)

Aileen "Suzy" Mehle has long had the exclusive on Mason; though she's sometimes in Richard Johnson's column, Stein appears most often in that of Billy Norwich. Stein's clipping files include about 100 mentions since 1986, and Norwich, who just moved from the *News* to the *Post,* wrote most of them. Last year, he had twenty references to Stein; over the years, he's mentioned her partying with Blaine, Pat, and Calvin; her working vacations in Aspen and St. Bart's; her daughter Samantha's "sweet sixteen"; her dinners at hot restaurants and romances with very young and handsome men. (For the record, Stein's 1990 clips also include eight appearances in "Page Six," two in *WWD,* two in *On the Avenue,* and one each in *Vogue,* the New York *Observer,* and *New York*'s "Intelligencer" column.)

As a result, some say that Stein's an inveterate—and sometimes nasty—gossip who uses the columns to further her private agenda. "People are nice to her because they are afraid of her," claims one person who knows her.

Longtime friend Danny Fields, a music-industry veteran, dismisses such talk. "They are giving her credit for a power she doesn't wield," he says. "She is tempestuous, aggravating, irritating, and occasionally borders on violence; but she's not evil."

Stein herself will boast that daughter Mandy calls her Mrs. Grenville "because I love to be in the papers," but she gets heated up about these charges. "Columnists call me. Yes, *they* call *me,*" she says. "I don't take it as seriously as other people do. There's more fire in [co-op] board papers than in any gossip column. *That's* when I'm playing with fire."

STEIN DOES TALK. Few brokers boast the way she does. In our very first conversation, in late August, she talked about working with Stallone (who was interested in renting an apartment in Beverly Hills), a member of the Cox clan, and graphic designer Fabien Baron, who is about to go to contract on a co-op.

Stallone has been a client—though not a buyer—for years. "You might know what to do with this person," Cave said as he handed Sly to Stein. She proved to be a natural at sheltering and caressing the famous—she found Andrew Lloyd Webber a maid and Demi Moore an acupuncturist. "She understands us," says Joan Rivers. "She knows about security, what buildings will reject us. She's an incredible saleswoman. So enthused. So excited. You think, She's right. Who needs a view? Who needs running water? Linda is a good soul in a rough business."

But it's dangerous out there. Stein made the front page of the New York *Post*—and lost a client—when she was photographed showing co-ops to Madonna, who had been rejected by the board at the San Remo. Stein got her revenge: She brokered a deal last year that put Bruce Willis and Demi Moore in a triplex in one of the San Remo's towers (they bought the apartment from Robert Stigwood).

Stein also sold Jann Wenner the Perry Ellis townhouse for $4.2 million in 1987. She found Webber a Trump Tower duplex for about $6 million in 1988 and, in 1989, sold Calvin Klein's bachelor pad to producer Keith Barish for $4 million (but Barish backed out of the deal, and Klein got to keep his $400,000 deposit). Stein

POWER BROKER

Without looks or money, through sheer force of personality, Linda Stein has become a big player. ■

Illustration by Rollin McGrail.

Clockwise from left: With Elton John; with daughters Samantha and Mandy; with two Ramones, David Bowie, Danny Fields, and others; with Sly Stallone.

got zilch. It was the same in 1990, when Stein brokered Klein's East Side townhouse for $7.7 million, her buyer walked, and Klein kept $770,000. Stein has, however, done more rewarding multiple deals with Sting, Billy Joel and Christie Brinkley, LaToya Jackson, and Paul Schrader and Mary Beth Hurt. Sometimes it's like musical chairs: Sting bought from Joel. Harrison Ford bought from Debra Winger. "They're chained," says Stein. "That's success in the real-estate business. When one thing leads to another."

MY CLIENTS ARE MY NEIGHbors, my old roommate, my friends," Stein says. "My business is a continuation of my life." Beginning with Elton John in the seventies, she's linked up a chain of introductions that connects twenty years of stars from rock-and-roll low-lifes to social high-livers.

Today, Stein, who considers Blaine Trump one of her "real" girlfriends, bristles when people call her a groupie or a climber. She worships hip, she says. "Hip, hip, hip. I really don't care who anybody's grandfather is. I want to know their children." But in fact, she wants to know all sorts of people. "She has parlayed close relationships with powerful and famous people into a professional matrix," Fields says. "It's quite a modern way to work."

This year, though, it's been tough going. For five months, nothing moved. Stein blamed the war but admits, "You wonder, Is it me?" She put together her last big deal in March. Andy Warhol's home was long considered overpriced at $8 million. Stein, who says she was haunted by the house, finally sold it for $3 million to "some Spaniards nobody's heard of." But she still holds a grudge against the Warhol estate for denying her the exclusive, "which I thought was ironic, because Andy was a big fan of mine," she says, adding a dig: "They turned down $5.5 million in 1987."

STEIN LIVES IN THE KENILWORTH, on Central Park West, where her neighbors are Bill Moyers, Michael Douglas, and Ashton Hawkins. A jeroboam of Moet sits in her hallway. The rooms are large and sparsely furnished. A suite of Empire furniture decorated with inlaid brass stars barely fills the sprawling living room, which overlooks the park. The emptiness is a reminder that, famous friends aside, Stein is, as Edward Cave once said, a not-atypical "divorced New York girl selling real estate" to make ends meet.

"In a very good year, I'll sell eleven apartments," Stein says. And in a bad year, like this one? "I've sold a lot of furniture. Sometimes a bracelet. I live on the edge too much." She doesn't save; she has young boyfriends; and she and her ex-husband are engaged in what she calls "a chronic lawsuit" over divorce terms. "It's not pretty," she says. "It's hard to talk big numbers with a client while you're looking for a twenty in your wallet."

Still, she's managed to hold on to small collections of statuary fragments, antique glass pieces, and the Horst, Huene, and Beaton photographs that share the red-lacquered library with dozens of family pictures—of her daughters, Mandy and Samantha; David Bowie; Sly, Gianni, and the rest. "That's Boy George and Michael J. Fox in another world at Area," Stein says. "And there's Bruce Willis, Elton, and Herb Ritts in Hollywood. I was on Ecstasy, I think."

Her daughters' rooms are down a hall, both whitewashed and covered with graffiti like DEBBIE GIBSON IS LAME and PETER IS A STUD. "It'd be a hard sell, this apartment," Stein says, leading the way to her bedroom, with its Art Deco bed, a StairMaster, piles of Bob Dylan cassettes, and dozens of empty Chanel and Chloé perfume bottles lined up in rows like toy soldiers. Even in here, the famous names tumble out—there's the hat Versace gave her and the Paul McCartney flute that she bought at one charity auction and is now donating to another. "I saw Paul this weekend, and he loved that I was recycling. Linda gave me veggie burgers." She picks up a copy of the *Forbes* Four Hundred issue. "My night-table reading," she says.

At noon, Stein heads downtown to meet Stallone and producer Keith Barish at a press conference for Planet Hollywood. Though she's detained at the door ("Who needs this s---?" she gripes. "I could be negotiating"), Barish quickly appears, scolding a sentry: "Linda doesn't wait." Later, inside a hotel suite, Stallone interrupts an interview to greet her. "Hi, angel face," he says. "Thanks for the flowers. I ate 'em."

Stein says she has **BIG DEAL** enough time for real estate and her hot young rapper. "I *love* doing deals," she says. ■

Stein beams as he comes closer to bend the bill of her Planet Hollywood gimme cap. "Only a schmuck wears a bill flat," Stallone says. "C'mon, get with the program." Stein tells Stallone she wants him to give a quote for her profile. "Linda Stein," he says, backing away. "America's conduit to the stars."

STEIN MOVED FROM CAVE TO Douglas Elliman in March 1990, after the big brokerage house was shaken up and taken over by the Milstein family. Fellow brokers from Cave say there was no rift. At Cave, she would never rise above princess. The much larger Elliman firm offered her queenly status: a 65 percent share of commissions on sales (the standard split is 50-50)—plus a private office, a male assistant, and a chauffeured hunter-green BMW 525i with a phone. The appeal of her deal is clear from the amount of time she spends operating from her car, wheeling and dealing apartments and fielding calls from Lucas, whose album is going to be released next month. Stein figures that after he hits, she'll sell him and the record-company president apartments. She'd better. Her car-phone bills run to $2,500 monthly.

Between calls, she stops at her office, which overlooks the intersection of Madison and 57th Street. "There's never a dull moment," says Tom Raffo, her assistant, as Stein walks around, stared at by the more typical brokers, blonde women of a certain age wearing pearls and discreet print dresses.

Stein moves from rap to real estate to real life as she and Tom field phone calls from her ex-husband's secretary; Blaine Trump ("She's such a nice girl"); an estate owner in Antigua ("Tell him to send a plane ticket"); a condominium buyer ("Cross your fingers—it's never in the bag"); and the agent for a Fifth Avenue apartment seller who wants Stein to reimburse him for the time his maid spent waiting for a "very big movie-star" client who never turned up.

"I'll pay the maid," Stein screams into the phone, "but I won't bring [the very big movie star] to his apartment." She slams down the phone. "F--- them," she yells at it. A few hours later, the agent calls back to apologize. "I don't have to pay the maid," she cracks victoriously. "Good. Let's go to Tiffany."

But instead, she heads crosstown to Uptown Records, where she's meeting with president Andre Harrell about Lucas. As Harrell speaks to an enthusiastic record plugger on his speakerphone, Stein boogies in her chair, her extrashort Versace skirt hiking up her thighs. Lucas's first single is called "Show Me Your Moves." Stein's aren't bad, either. "I've had this contract six weeks and I can already speak hip-hop," she confides as she leaves the building. "And I can make these boys laugh, too, 'cause I'm *crazy large*."

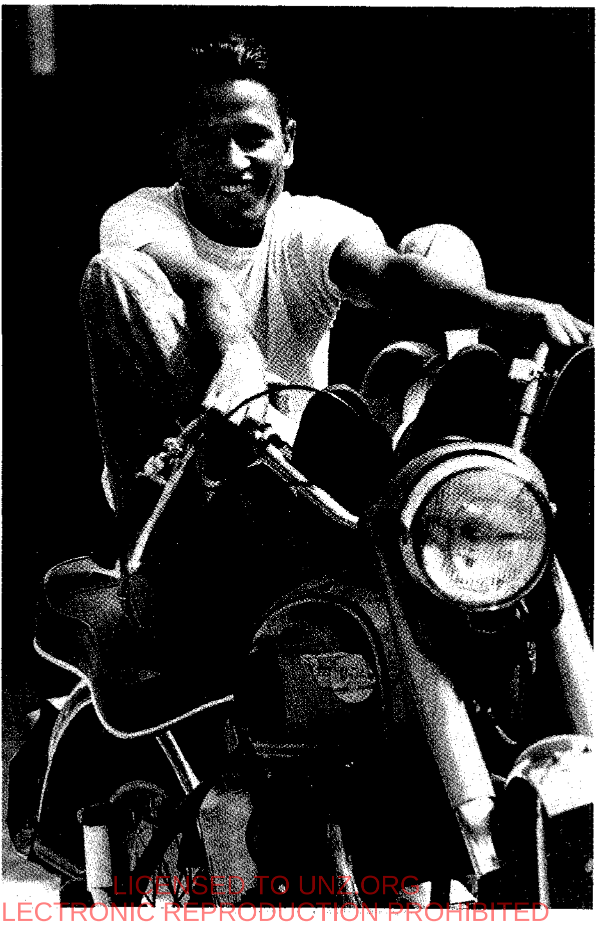
BORN IN MANHATTAN, LINDA ADLER GREW UP in Riverdale, a self-described "color-coordinated, obedient, B-plus public-school student." But her junior-prom date, Elliot Roberts, who now manages musicians like Tracy Chapman and Neil Young, remembers their days together hanging out in the parking lot at Jahn's ice-cream parlor. "She was a pushy teen, but very funny," he says. "She went with a quarterback. She was a rebel, a wild little girl. We thought of her as Fast Linda." Asked for his prom memories, he laughs and says, "Cleavage. She had it. She showed it."

She loved dancing to rock and roll and won a spot gyrating on a fifties TV show. Even after she earned a master's degree in education and started teaching in the Bronx in the sixties, music remained in her blood. "I used Simon and Garfunkel in creative-writing class," she says, "and I used to go to Arthur every night and dance." In 1969, she went to Paris for a year, learned French, saw rock shows, and sold clothes in a boutique. Back in the Bronx, she met Seymour Stein, who'd recently founded Sire Records, on a blind date. Six weeks later, in San Francisco, where one of Sire's bands was playing, they met Reg Dwight, who would become famous as Elton John.

BY THE MID-SEVENTIES, Stein was pregnant and working for Sire, and all of them—especially Elton—were rich beyond their dreams. "Seymour turned Elton on to buying valuable things, as opposed to boots," Stein says. "I did a lot of bidding at auctions for him. He became a major consumer. I had a very glamorous life." She was onstage when Elton played Dodger Stadium, at his side when he dined with Princess Margaret and Lord Snowdon at Kensington Palace. There were also "decadent moments," she says slyly. "We had a terrific time."

Two years later, Stein saw the Ramones at the suggestion of Fields, then a rock journalist and manager. They'd met when Fields was the editor of *16*. "I was told to get to Linda if I wanted to get to Elton," Fields says, chortling. "I had a picture of her with him, so I ran it with a caption that said

Stein now manages Lucas, a Danish rapper.



Everything about Stein is too much—from her too high heels to her too short skirts.

something like 'Unspeakably rich, immensely popular Linda Stein accompanies Elton John.' " Needless to say, Stein liked it, and the pair have been friends ever since. Fields was attracted by her "ferocious spirit and indomitable energy," he says, adding with another laugh, "There's more energy there than most people care to deal with and more honesty than most people care to confront. There's too much to deal with, perhaps. She's never opted for bland situations."

Certainly, the Ramones were anything but bland. Sire signed them, and when their first album was released, in 1976, Fields invited Stein to co-manage them. Soon after the birth of her second daughter, she hit the road with the band. "That's when my independence started and my marriage was very much falling apart," she says. "That period was a little wild." One night, Samantha Stein woke up to find Iggy Pop rolling joints on the living-room floor. And that was normal.

By the turn of the decade, the Steins had divorced, the Ramones had left for greener management, and Linda was doing the disco scene at Studio 54. Meanwhile, the girls were growing up, Stein says, "and I had to find something to do." She'd been free-lancing as a consultant in the music business, but her course was set when she earned a finder's fee for bringing her ex-husband's apartment to Edward Lee Cave, a former auctioneer then heading Sotheby's real-estate arm. "I saw that there was money to be made," she says. When Cave set out on his own, Stein got a license and asked for a job.

"The next morning, I was in the office," she says. But not for long. She spent her first days as a broker walking the East Side, memorizing buildings and addresses. "The beginning was tough, and then it all seemed to come together. I made lists; I went out; I told people I sold real estate. It was awkward, and then it just started to snowball. I knew a lot of people when I started, and I kept getting referred and referred and referred. Deals bring deals." A corollary to that rule is that "press brings press," she adds. "I've cultivated it. I'm an invention of the press." But she hasn't bothered cultivating relationships with Manhattan's tougher co-op boards.

"My clients are my friends," she howls. "I won't walk into a lobby where they don't want people of my ethnic background, so why would I bring my friends there? We're of the same ilk. *Nobody* wants to be rejected."

STEIN'S PART-TIME RETURN TO THE music industry coincided with the recent slump in the real-estate market. She insists she has time and energy enough for both jobs. Her daughters are rarely at home anymore. Samantha is starting college. Mandy is at boarding school. "My daughters, who mean more to me than anything in the world, need to be away from me more than they need to be with me; I need to be productive; I don't want to feel like I'm lonely or like I'm losing something; and I'm loving what I'm doing," Stein says in one breathless sentence. "I *love* doing deals."

The entire day before, she had been on the phone making offers on an East Side condominium for *Women's Wear Daily* executive Patrick McCarthy. As she talks, she faces a wall decorated with clippings about herself. The most recent—only a few days old—is from *Women's Wear Daily*. McCarthy's phoned-in bids on the apartment inch up in $5,000 increments all day long. "He's listening to a committee," Stein mutters darkly after failing to persuade him to make a bolder final bid. When she leaves the office for the day, she still doesn't know if she's got a deal.

It is almost noon the next day when Mandy Stein interrupts our interview to tell her McCarthy's bid has been accepted.

"Wooooooooooo," Stein cries. It is a long keening sound that makes my tape recorder's speaker crackle and sputter as I play it back. "Awwwwwwwwww." Linda runs around the room, kisses Mandy three times, and spins like a top. "Ooooomigod! Ooooomigod! You don't understand. It's beyond the money. It's the ego, too. You don't know what it is to not do a deal for a long time. I can't remember the last deal I did. Woooooooooooo."

She falls back on the couch, already reaching for the phone. "We got a deal," she tells McCarthy proudly. "We're rolling. Now what I think we're supposed to do is keep our big mouths shut." ■

Photograph by Patrick McMullan.

SUE CITY

How negligence lawyers, welfare advocates, and activist judges are making New York pay the price

By PETER HELLMAN

IN THE SEASONED OPINION OF LEN OLARSCH, A 26-year veteran of the city's corporation counsel's office, patrolman Bernard Ostrofsky's personal-injury suit against the city would "provide some welcome humor for the jury." Or for anyone else who savors scenes from Jerry Lewis movies.

Ostrofsky had no key to the locked lower half of a Dutch door leading to a secured room at the Organized Crime Control Bureau in Manhattan. So he pushed a chair up to the door and hoisted himself through the open top half in an effort to turn the lower knob from the inside. The chair slipped from under the officer, and he went flying. The cop claimed that more than his pride had been injured—and sued the city for pain and suffering.

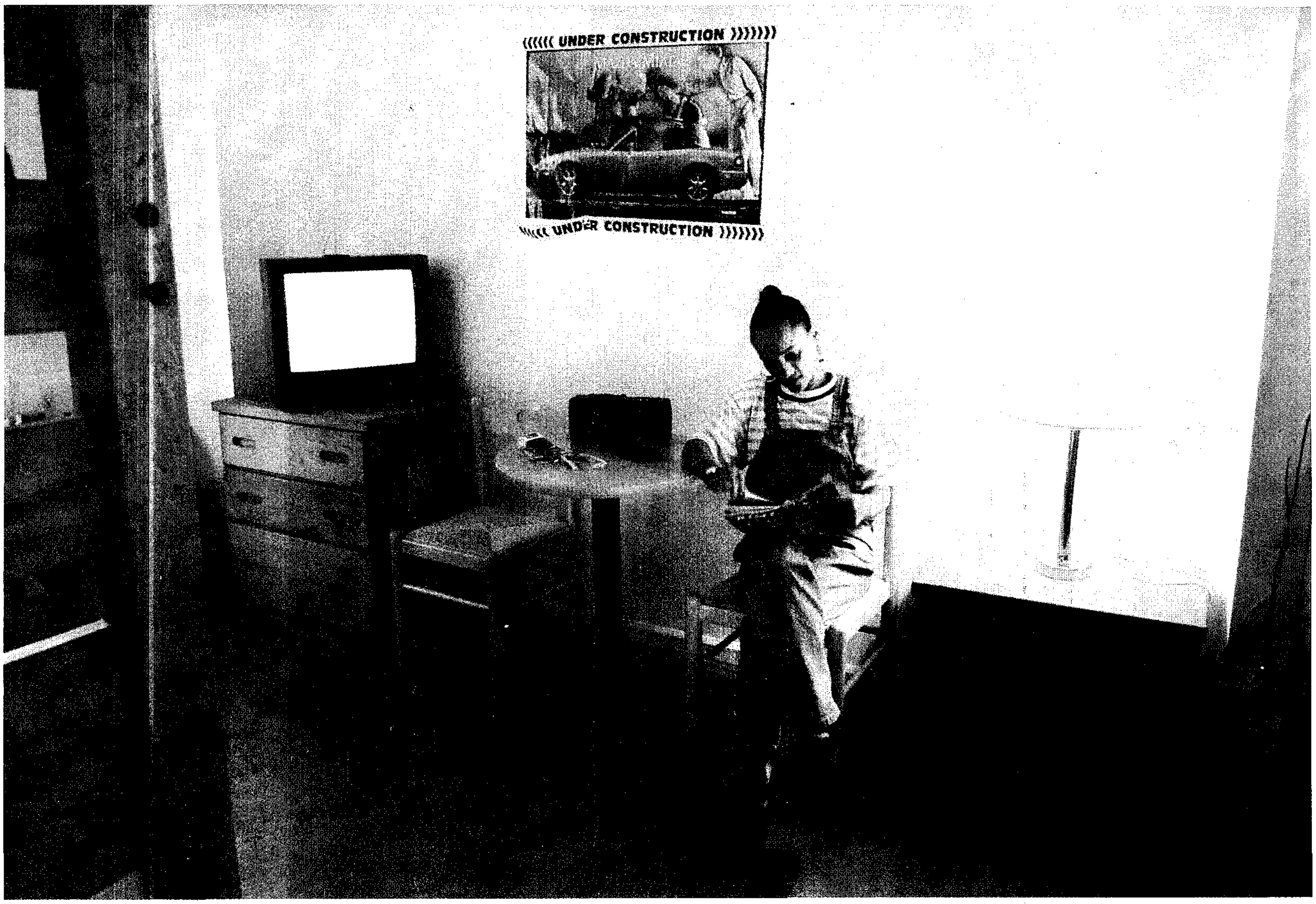
Did the city, everybody's favorite patsy, bear full responsibility for Ostrofsky's alleged injuries? Or, even in this don't-blame-me era, was he going a bit too far? Not at all, decided a jury of his peers. Earlier this summer, in the first half of a two-part trial to assign blame, the city was found to be 35 percent at fault. The amount of Ostrofsky's award is yet to be determined. While he waits, according to his lawyer, the cop has retired on a disability pension and has a new job as a salesman.

Victor Kovner, who will soon be leaving after two frustrating years as the city's corporation counsel, points to two unrelated, largely unheralded but very expensive problems New York faces in the courts. Both compound the city budget crisis. One is a torrent of tort cases, like Ostrofsky's, in which the aggrieved sue the city for everything from wrongful death to unrepaired potholes. Actual payouts during the year totaled $183 million. "The city has a democratic process of fighting out the budget line by line," says a city lawyer. "Then it gets destroyed by six clowns in a box." (That's not a charitable definition of a jury, but it's a familiar one among the 500 lawyers at the corporation-counsel offices in downtown Manhattan.)

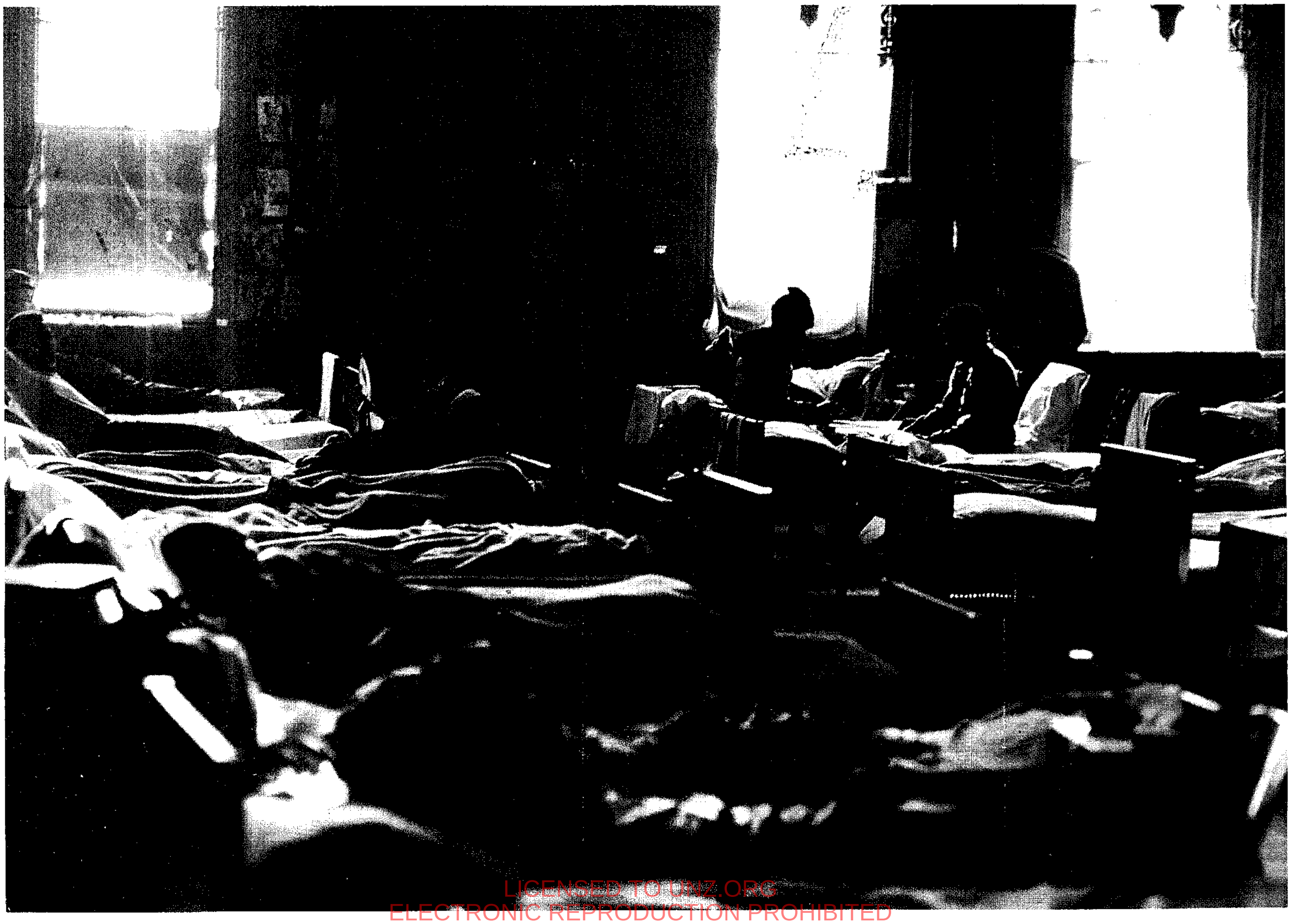
The other problem, which distresses Kovner more than tortmania, is the propensity of judges to dictate—and sometimes micromanage—an ever-expanding social-welfare role for the city that it can ill afford. Keeping these cases on the docket is a highly focused "advocacy community" that tirelessly promotes welfare rights, special education, and the interests of prisoners, the homeless, and the mentally ill. When the advocates can't get what they want from the city, they aren't shy about trying to get it from the judges. As Steven Banks, lead lawyer for the Homeless Family Rights Project of the Legal Aid Society, sees it, "To the extent that the legislative and executive branches won't deal with the problem, then the judiciary must step in." Undoubtedly, the advocates have pushed the city to be more socially responsive. But lately, the pushing may be getting out of hand.

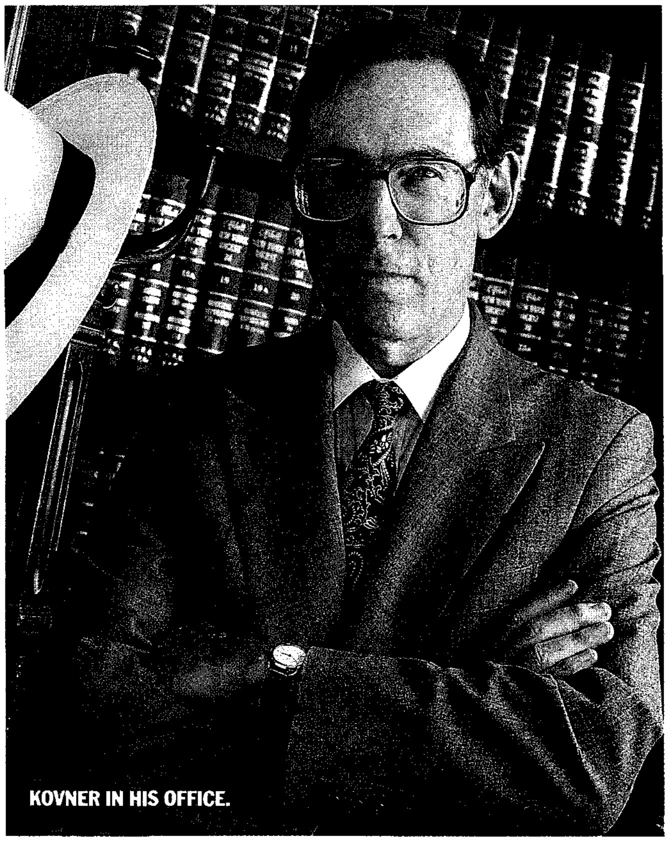
Kovner, for example, says that he's "deeply distressed" by a recent order by State Supreme Court judge Edward Lehner, in a case known as *Koskinas* v. *Boufford,* requiring the city to provide "appropriate" housing for released mental patients if they do not have a suitable home. Lehner does not consider the city's shelter system "appropriate," so whatever housing is approved by the judge is sure to be costly.

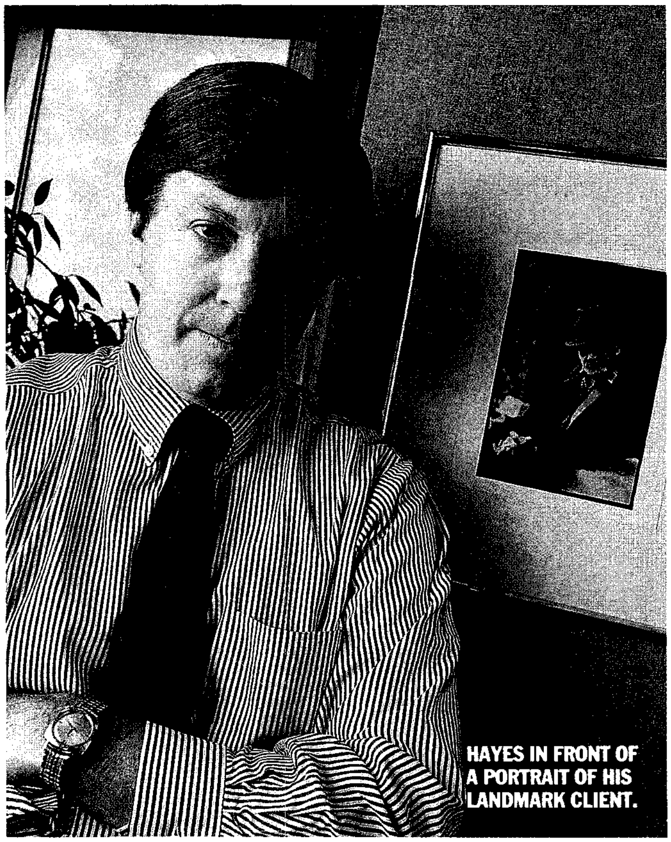
What especially riles Kovner about Lehner's decision is that long-term care of the mentally disabled has always


UNDER CONSTRUCTION
UNDER CONSTRUCTION

ABOVE: A ONCE-HOMELESS WOMAN IN HER NEW APARTMENT AT THE REGENT HOTEL. BELOW: HOMELESS MEN AT BROOKLYN'S ATLANTIC AVENUE ARMORY.




KOVNER IN HIS OFFICE.


HAYES IN FRONT OF A PORTRAIT OF HIS LANDMARK CLIENT.

SHELTER

Kovner is "deeply distressed" by an order requiring the city to provide "appropriate" housing for mental patients.

been a state responsibility "not only in New York but in all the other 49 states." Even so, the city is already helping to create, out of its diminished capital budget, 3,000 rooms for former mental patients. The old Gouverneur Hospital on Water Street, for example, is being converted into 125 units of showcase rooms—a block of which are for the mentally disabled.

Kovner may be mad at Judge Lehner, but he's even madder at Robert Hayes, founder of the Coalition for the Homeless, who brought the case. Hayes has long been the darling of enlightened New Yorkers like Kovner—ever since Hayes litigated the city's consent to shelter all homeless men upon demand. On the wall of Hayes's office at the law firm of O'Melveny & Myers, on the fifty-third floor of the Citicorp Center, is a portrait of sad-faced Robert Callahan, who was Hayes's client in that landmark case. But in Kovner's view, it's a long way from Callahan to Koskinas. "The coalition is hammering away at this issue," Kovner says testily. "But I have to say that it's not in the interest of their client, because municipal government can't possibly cope with this."

Neither Judge Lehner nor Hayes seems to be worried about whether the city can cope with the cost of housing the mentally disabled homeless. "In light of the social emergency emanating from the homeless crisis," Lehner said in his ruling, "this court would, even if the statute were not interpreted as set forth above, direct that similar relief be granted." In other words, "Do as I say, and damn the law."

The city has been given two years to obey Lehner's order. A much more pressing deadline nears as a result of an order by another Supreme Court judge, Helen Freedman. It addresses the nettlesome issue of sheltering homeless families. Previous orders and state regulations guarantee that families with pregnant women and newborn children must be given private quarters. *Any* family being housed in a hotel must have a private bathroom. In 1989, Freedman further ordered that homeless families placed in hotels must be provided with kitchen facilities. Her deadline, extended twice, is September 30.

The kitchen order is the latest in a string of directives originating in 1983 in a case known as *McCain* v. *Koch*—one of several "mandate" cases holding the city captive that have taken on long, complicated lives of their own. Yvonne McCain and her five children had been placed by the city at the Martinique, then a hellhole of a welfare hotel. They and other families sued the city for better living conditions. In pondering that issue, the court carefully refused to acknowledge any "right to housing." But it did rule that once the city agreed to shelter the McCains, it had to satisfy "minimum standards of sanitation, safety, and decency."

OVER THE YEARS, STEVEN Banks and his Homeless Family Rights Project, which brought the McCain suit, have pelted the court with requests for amplification of the McCain order. The city has been told exactly what it must provide, right down to tables and cribs. It's even been forced to pay $250 to families that are not properly housed fast enough. "This case is like a tree that keeps growing branches," says a city lawyer. Those branches turn into masses of paper: In Banks's downtown office, the McCain case fills six file cabinets.

In 1987, Judge Freedman forbade the city to place families or pregnant women in barracks shelters even on a stopgap basis. They had to be given private lodging with bathrooms. The city complied. But it is vigorously fighting the judge's latest order to provide kitchens in lieu of restaurant money amounting to $264 a month

Photographs by Brian Coats (2).

for a mother and two children, plus $36 extra if she's pregnant. The judge didn't question the Legal Aid Society's claim that mini-kitchens could be installed for $800–$1,000 in hotel rooms, an estimate city officials think is a joke. The officials insist that it will cost at least that much just to install proper ventilation ducts.

Freedman's kitchen order didn't stop with the equipment. The judge, in an extreme example of judicial micromanaging, decided to delve into menus. One reason the homeless need kitchens, she ruled, is because their children shouldn't eat fast food, which is "high in fat and salt." Nobody can be against good nutrition. But should a judge mandate it? "To me," says Nancy Wackstein, who, out of frustration, has just resigned as the mayor's top aide on homelessness, "it's a little demeaning to tell people how they should eat." And who's to say that some of the homeless wouldn't cook salty, fatty food on their own stoves?

COURT ORDERS ARE SO NUmerous in the McCain case that it's easy to forget the case never actually came to trial. Nor did the city ever consent to house homeless families as a matter of right. So the right to emergency housing for families remains a function of judicial mandate rather than of legislation. And no proof of homelessness need be furnished by families demanding city lodgings. "You have to be certified to qualify for AFDC [Aid to Families With Dependent Children] benefits," says Peter Salins, professor of urban planning at Hunter College. "Why should you be able to self-certify to claim homelessness benefits?"

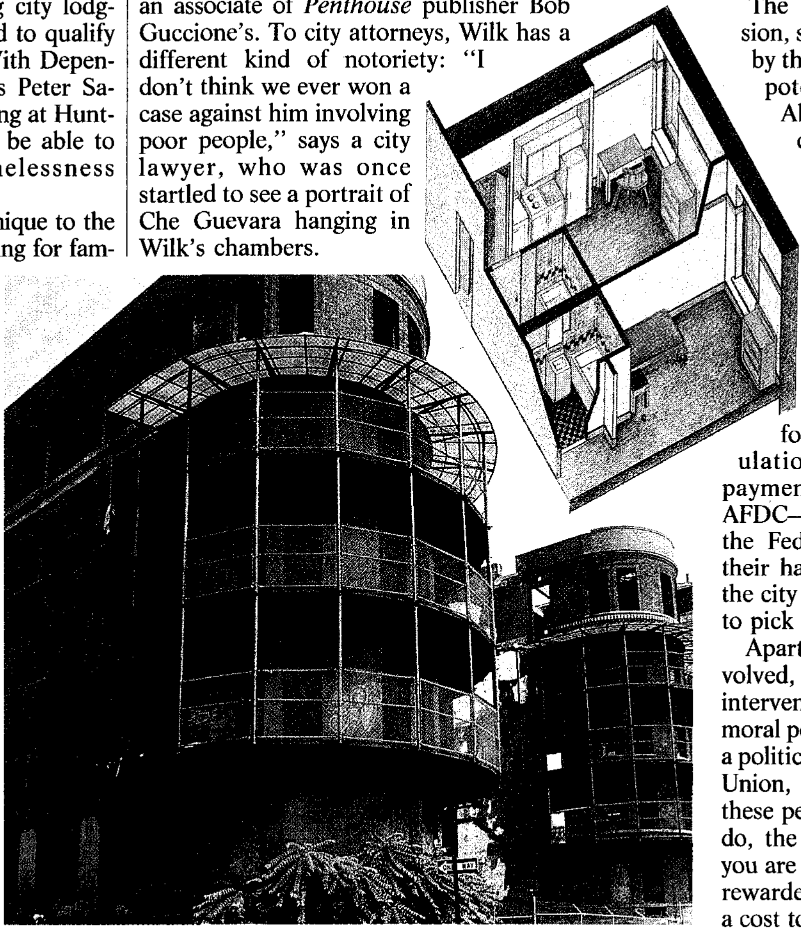
It's a far cry from the Martinique to the lodgings the city is now providing for families declaring homelessness. Some have on-site day-care and social services. The Regent, on the Upper West Side, was renovated as commercial housing before the city leased it for the homeless. As detailed in a recent New York *Times* story, families who aren't truly homeless are flocking into these free facilities.

This summer, the city narrowly escaped a judicial effort to expand welfare rights in a way that would have had incendiary social and financial implications. Bringing separate suits against the city were Pearlie Roberts of the Bronx and Grace Campfield of Brooklyn. The issue was provocative: If a woman on welfare has neglected or abused her children, resulting in their removal from the home to foster care, can she continue to collect AFDC benefits for the children as well as herself, as if the kids were still living with her?

Pearlie Roberts had roasted the hands of three of her six children and grandchildren in a stove flame. One child, Carla, was so badly burned she was in danger of losing her fingertips. Grace Campfield didn't harm her two children. According to an application filed at Child Welfare Services by a social worker, she merely left them in a welfare hotel with a baby-sitter and didn't come back for three days. (Campfield claimed she was gone for only a few hours.) After Campfield abandoned her children, she disappeared. Even a private detective hired by her lawyer's firm couldn't find her. Both women had their children placed in foster care. Both had AFDC payments to their children cut off by the city.

Through two "public advocacy" groups—Coalition for the Homeless and Bronx Legal Services—both women sued for restoration of full AFDC benefits. Their argument was that foster care is presumed to be temporary unless the city has moved to terminate parental rights. All efforts are made to return the children to their original home. But how can that home be maintained if AFDC payments are reduced?

Both cases were heard before Elliott Wilk, a Supreme Court judge best known for awarding $4 million to a woman named Marjorie Thoreson, who claimed she had been induced, "Svengali-like," to sleep with an associate of *Penthouse* publisher Bob Guccione's. To city attorneys, Wilk has a different kind of notoriety: "I don't think we ever won a case against him involving poor people," says a city lawyer, who was once startled to see a portrait of Che Guevara hanging in Wilk's chambers.



GOUVERNEUR HOSPITAL. INSET: ONE OF THE NEW UNITS.

Wilk's record on behalf of the poor held. In separate orders in 1989 and 1990, he directed the city to restore full family welfare benefits to both Roberts and Campfield. He further ordered retroactive payments for a family of seven to Roberts and for a family of three to Campfield.

Patrick Taylor, the lawyer who handled the appeal of Wilk's rulings, argued for the city on financial as well as moral grounds. "The city could be addressing a thousand other pressing needs," said Taylor, "rather than paying Ms. Roberts as if she were caring for and supporting children absent because of her own abuse of them." As for Grace Campfield, Taylor said, "except for one weekend, [she] had had to pay no costs for feeding or caring for her children."

Russell Smith, co-counsel with Robert Hayes for Campfield, argued the city was "incredibly stupid," because it blocked family reunification by cutting off welfare benefits. Since foster care can cost up to ten times as much as AFDC, he said, the faster the family is reunited, the cheaper it will be for the city. Double welfare payments, in short, were actually what Smith calls "a money-making case" for the city.

Luckily for the city, Wilk's ruling was unanimously overturned by the appellate court. The higher court actually ruled that the city has the right in this case to decide how to allot scarce welfare funds. Campfield's lawyers say they will appeal to the state's highest court.

The cost of Wilk's decision, should it be reinstated by the Court of Appeals, is potentially devastating. About two thirds of the city's 50,000 foster children come from AFDC homes. If their parents could begin collecting absentee benefits for them, the city would be staggered by a vast new welfare burden. Worse yet for the city, federal regulations prohibit double payments—foster care and AFDC—for the same child. If the Feds were to withdraw their half of AFDC funding, the city and state would have to pick up the full cost.

Apart from the money involved, critics of such judicial intervention think there is a moral point. Says Fred Siegel, a political historian at Cooper Union, "The system says to these people, 'The worse you do, the more social services you are entitled to.' Failure is rewarded. If you don't attach a cost to failure, then you encourage it. Any society that

Photograph by Peter Mauss/Esto. Rendering courtesy of Peter Woll Architects.

doesn't engender basic faith in its citizens is doomed to fail."

Russell Smith, the co-counsel for Grace Campfield, couldn't disagree more strongly. He compares Campfield with the writer John Cheever, whose estate his law firm represents: "He was a white male who was alcoholic and a very depressed person. If he couldn't make it, can you imagine how hard it was for this black single mother?" That comparison highlights the unbridgeable gap between Siegel and Smith. Where one sees irresponsibility, the other sees victimization.

Beyond the personal, co-counsel Robert Hayes says that the Campfield case is meant to change city policy. He wants children to be moved faster out of foster care—a status that is "crippling for them and bankrupting for the city." But isn't making a connection between Campfield and foster-care policy a bit of a stretch? "Only to the obtuse," laughs Hayes. "Like Victor Kovner." Anyway, he adds, "litigation is a blunt instrument. We're there with a sledgehammer."

DESPERATE The city has been secretly placing overflow families in "tourist" hotels at $100 a night, says one official.

Victor Kovner surely would have once recoiled at the notion that his legal adversaries would be poor black single mothers or the mentally disabled homeless. Or that he would have harsh words for Robert Hayes, a pioneering homeless-rights advocate. But that's what's happened as he's struggled to hold the city's fragile budget line against the advocacy community and activist judges. It's been hard on Kovner. "Victor and I were such good Upper West Side liberals," sighs Nancy Wackstein. "And look what's happened to us." Kovner insists he hasn't changed. He's just had to combat "advocates who are seeking to impose their own preferences on government." And that, he says, "is a far cry from protecting those whose rights may have been infringed."

Wackstein has had to change her own perspective. During the Koch years, Wackstein put pressure on the city to do more about the homeless. Her study "A Shelter Is Not a Home," issued by Manhattan borough president Dinkins in 1987, was an advocate's call to action. As the mayor's aide, Wackstein found herself explaining why the city can't do more about the problem and, in fact, must do less. "We've run out of money, not ideas," she explains. How does her old colleague Steven Banks, of the Homeless Family Rights Project, feel about Wackstein now? "All I can do is react to the pain we see in the eyes of the children," he answers stonily.

Compared with judicial-mandate cases, which can run for a decade or more, tort trials are relatively quick but often painful for the city. The extent to which those "six clowns in a box" hold the city responsible for just about anything that happens to anybody is breathtaking.

For Len Olarsch, the city's chief torts defender, it's all summed up by the case of an inmate at a city jail. While being held in a privately guarded cell, he shinnied up the bars and then dived, headfirst, into the toilet bowl. A jury decided that his injuries were the city's fault and awarded him $1-million, which was overturned on appeal.

The "bread and butter" claims of torts lawyers rely on potholes the city is supposed to have filled and slippery spots it is supposed to have remedied. Torts lawyers actually send out scouts to look for potholes. The lawyers report the holes to the highway department, and if the pothole isn't fixed within fifteen days, any misfortune it causes can be blamed on the city.

Torts lawyers can be imaginative when it comes to witnesses. In a case brought by prominent torts lawyer Murray Eisen and several associates, one witness claimed he saw an accident in the Bronx even though he was imprisoned at the time.

Juries have even been known to ignore the laws of nature in their rush to pass judgment against the city. For example, a jury believed Robert Krause's claim that he slipped and fell on a bit of ice on a Co-Op City street. They believed him despite evidence that the ice was left over from a storm ten days earlier and for six of those ten days, the temperature had been above freezing. The jury found the city negligent. Krause was eventually awarded $339,000.

KOVNER THINKS HE knows a better way to deal with the human wave of tort suits that occupy a third of the corporation counsel's lawyers. And it's nothing so dramatic as placing a cap on pain-and-suffering awards. What Kovner proposes is removing torts cases from the jury system, "where everyone who hurts his elbow ends up," to the Court of Claims, which hears cases against the state. Kovner believes everyone would gain except the lawyers for the plaintiffs, who pocketed about a third of last year's municipal torts payments of $183 million. Proceedings, he said, would be quicker—less than two years to resolve a case, on average, versus the current four years. That would mean quicker payments to successful plaintiffs, fewer hours put in by city lawyers. And, yes, Kovner hopes it would also mean reduced tort payments by the city. "As it stands," he says, "if you're hit on a city street by a state vehicle, you take your case to the Court of Claims. If you're hit at the same spot by a city vehicle, you go to jury trial. It doesn't make sense." Kovner got nowhere this year trying to get the state legislature to enact torts reform. That's because of rabid opposition from the plaintiffs bar. It is, according to Kovner deputy Lorna Goodman, "more powerful than the NRA. Who do you think finances the campaigns of all those judges?"

Torts reform may not come soon, but at least there has been some thinking about solutions. The same can't be said for relief from judicial mandates. If anything, the city is more pressed than ever, particularly where the homeless are concerned. What if the city doesn't meet Judge Helen Freedman's deadline this month to start installing kitchens? Freedman is already considering Steven Banks's demand that city officials, including the mayor himself, be held in civil and criminal contempt for not promptly placing families claiming to be homeless in suitable lodgings. This must be done within hours of their homelessness claim. In desperation, the city has been secretly placing overflow families in "tourist" hotels. "I'm paying $100 a night in cash to these hotels," says a high Human Resources Administration official, "to protect my commissioner from going to jail."

At the end of a recent hearing on the contempt motions, Freedman looked directly at Thomas Crane, a senior city litigator, who was sitting in the first row of spectator seats in Room 321 of the Supreme Court building. "I'm serious about [the contempt motions]—very serious," she warned.

Any day now, the city—its $400-million homeless program notwithstanding—could pay the ultimate price for not fulfilling a judge's timetable to do more and do it quicker. It's conceivable the mayor could be cited for criminal contempt—a threat he's "perturbed about," according to Nancy Wackstein. And well he might be. Banks has demanded that Dinkins, among other city officials, be "jailed or confined." There are those who think that such a shock to the system might be beneficial—although not in the way Freedman would like. "The whole concept of these new mandates is so different from the old-fashioned safety nets for the truly needy," says urban-affairs expert Peter Salins. "They're built one upon another, perverting the original legislative intent. We need a mayor willing to go to jail to show how government has been caught in a reign of judicial terror." ■

SPECIAL ISSUE

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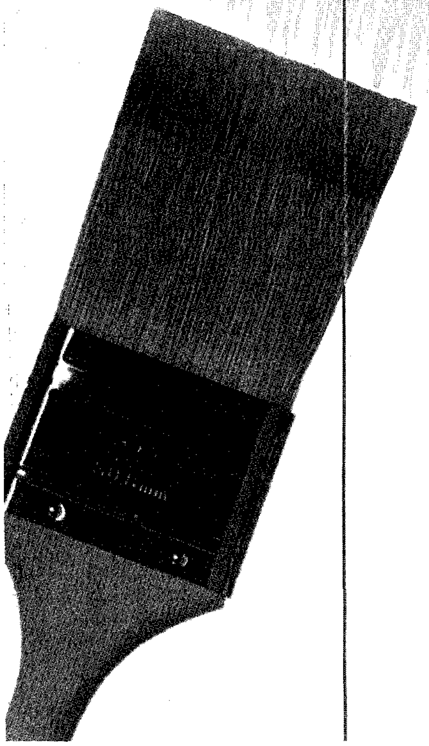

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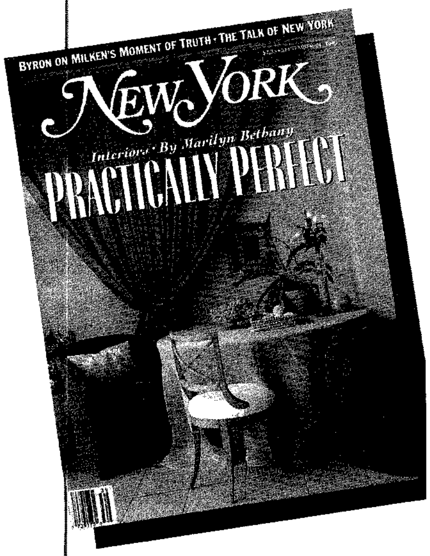
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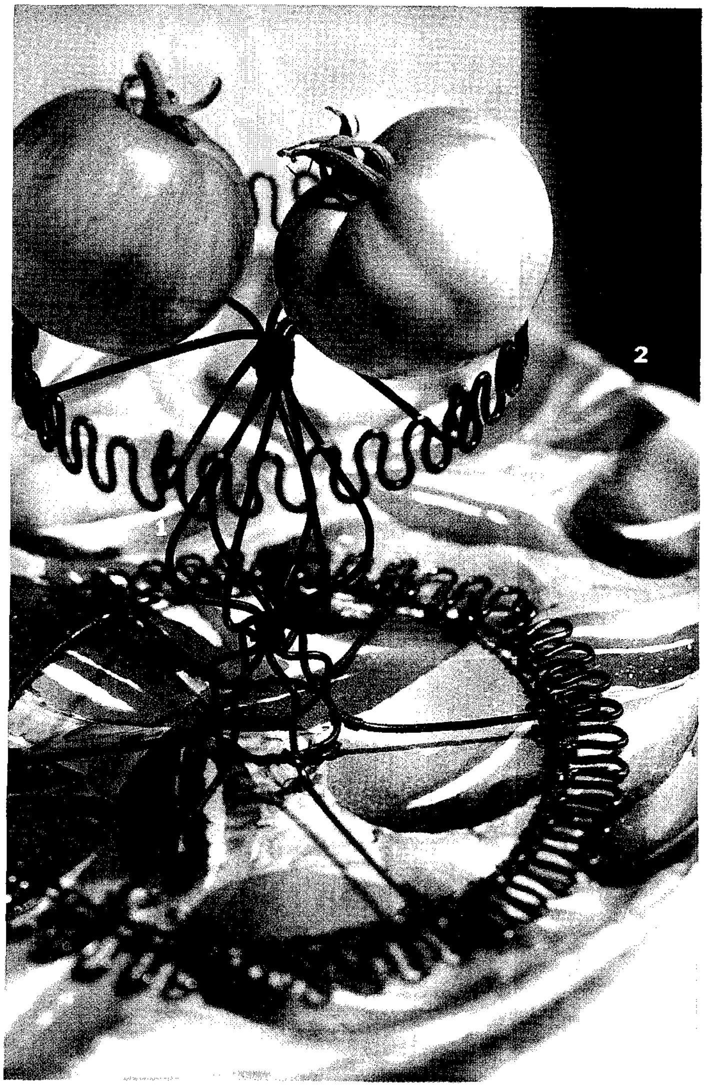


BEST

As summer fades away, Bloomingdale's presents "Tempo d'Italia" (September 15 through November 3). This festive tribute marks the store's twenty-fifth celebration of a foreign country, and—from Venetian-glass jewelry to Como scarves to Lucas luggage to Florentine filigree—it's a sunny Italian *spettacolo*.

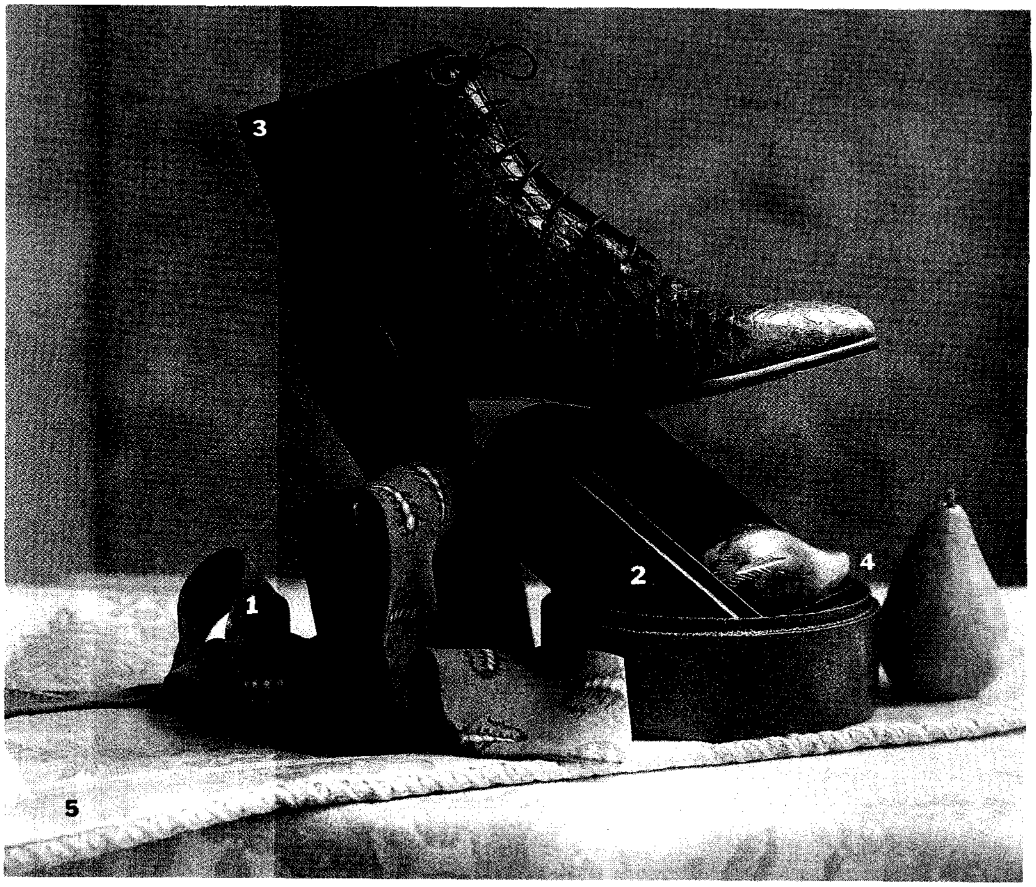
BETS

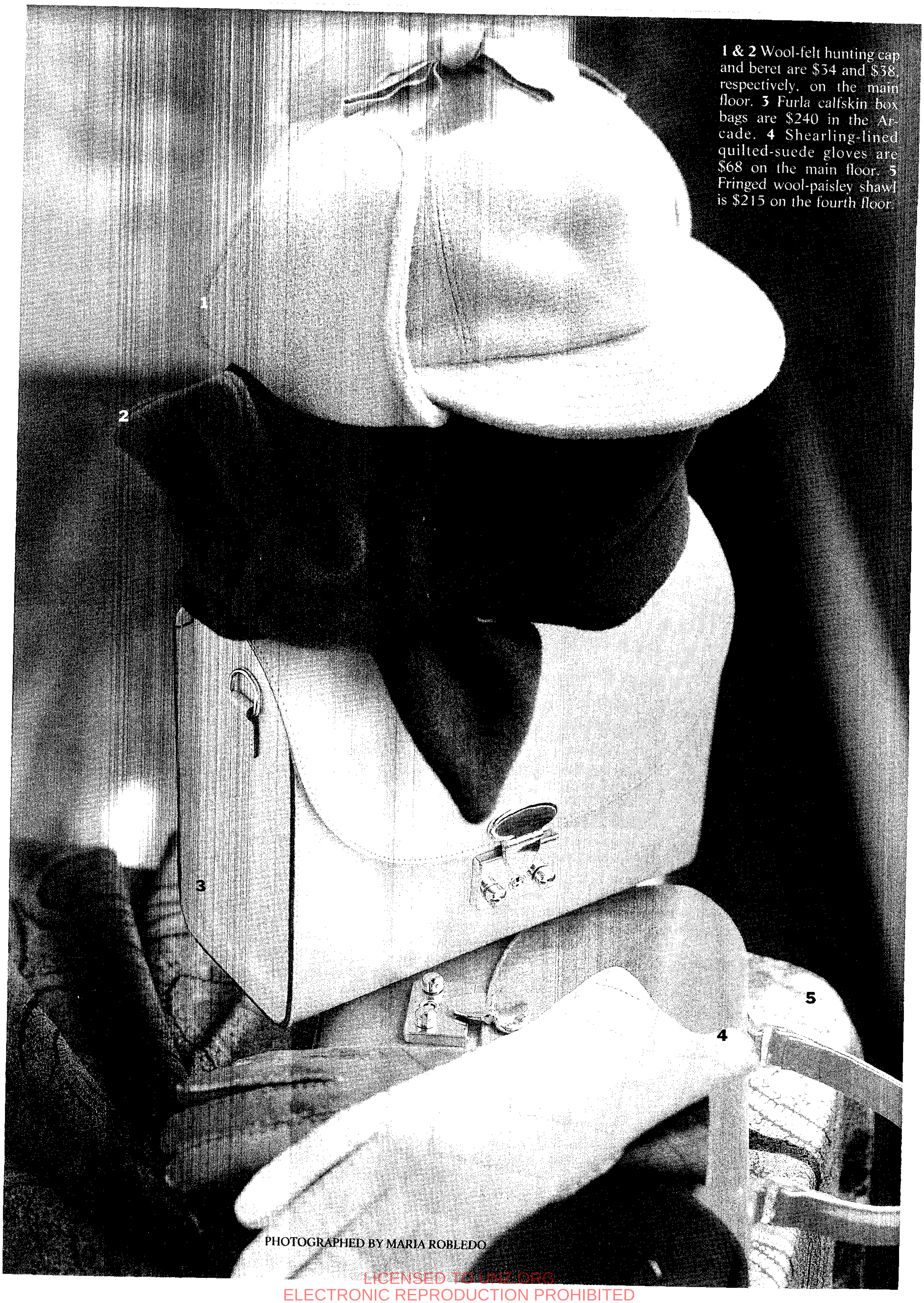
BY CORKY POLLAN

Above: **1** Iron wire candlestick is $22.50 on the sixth floor. **2** Earthenware platter is $69 on the sixth floor.

* * *

Right: **1** Giorgio Armani silk tie is $78 on the main floor. **2** Paisley-lined calfskin cuff-link boxes are $75 each on the main floor. **3** *Faux*-crocodile lace-up boots are $198 on the third floor. **4** Alabaster fig and pear are $12.50 each on the sixth floor. **5** Fontainbleu cotton-brocade pillow shams with full-size comforter (not shown) are $400 the set on the seventh floor.





1 & 2 Wool-felt hunting cap and beret are $34 and $38, respectively, on the main floor. **3** Furla calfskin box bags are $240 in the Arcade. **4** Shearling-lined quilted-suede gloves are $68 on the main floor. **5** Fringed wool-paisley shawl is $215 on the fourth floor.

PHOTOGRAPHED BY MARIA ROBLEDO

The Urban Strategist/Cynthia Penney

WHO—ME?

“. . .Summoned for jury duty, you may wonder, as your peers before you have doubtless wondered, How can I get out of this?. . .”

This is a remarkable thing about democracy . . . that we are notified by mail to come down to this place to decide on the guilt or innocence of a man we have never heard of before . . . this is one of the reasons why we are strong.
—George Voskovec in *Twelve Angry Men*

WHEN YOU FIND YOUR OWN SUMMONS IN THE mail, you may not share such noble sentiments. The fact is, though, that if you live in Manhattan, you are an essential part of New York County's enormous legal system—110 to 125 jury courtrooms in action five days a week, requiring the services of up to 70,000 jurors annually.

When *you* get the call, you may wonder, as your peers before you have doubtless wondered, How can I postpone this? (Or, more likely, How can I get out of this?) Here are the answers, with amplification from Norman Goodman, New York County Clerk. His office (60 Centre Street, New York, New York 10007, 374-8742) will answer any other questions.

One caveat: The rules on deferments vary from county to county. This article covers the policy followed in Manhattan; if you're called for duty in the Bronx, Brooklyn, Queens, or Staten Island, deferment policy may be different in your courthouse. (Grand-jury service is governed by still another set of laws.)

1. How does the system locate jurors? The County Clerk's office collects the names and addresses of registered voters, licensed drivers, and those who file New York State Income Tax forms. The three lists are merged by a computer, which then generates names at random. And then there are people who volunteer. Jurors asked to report to 100 or 111 Centre Street will be considered for criminal cases—narcotics possession, assault, robbery, rape, murder—for which jury selection is supervised by a judge. The courtrooms (known as “trial parts”) at 60 and 80 Centre Street and 71 Thomas Street are reserved for civil cases—personal-injury, matrimonial, breach-of-contract, medical-malpractice—for which lawyers fill the jury boxes on their own. Civil trials require six jurors; criminal proceedings require six jurors for misdemeanors, twelve for felonies.

2. Why are some people summoned regularly every two years, when others are never called? Put it down to the luck of the draw. People who move a lot, or don't update their addresses with the Board of Elections or the Department of Motor Vehicles, are often lost among the bits and bytes, primarily because the post office is not permitted to forward a summons. Ponder the fact that there are only five data-entry personnel to update the master list and record deferments. If you've never received a summons, don't feel complacent. Newer, faster, and better name-crunchers will track you down . . . eventually. The first sign that they've found you is a questionnaire in your mailbox that seeks to confirm your eligibility. After you've returned it (as required by law), you might expect to get a summons within the year.

3. What happens to those who ignore a summons or a questionnaire? There's not a lot of money in the city budget for chasing down jury-duty delinquents. It's easiest for Goodman's office to prosecute by mail: You may get a letter asking you to explain yourself or face a charge of civil contempt of court and a $250 fine. Ignore the fine and you can wave good-bye to your credit rating. One man chose to push his luck, and returned his summons envelope unopened, scrawled with “Come and get me if you can—f--- you!! ” Goodman charged him with criminal contempt of court—maximum sentence, $1,000 or 30 days in prison (last year, 60 people were so charged). The man was let off with a $25 fine. “He was clearly crazy,” Goodman says. “He would not have been a productive juror.” The man was eventually struck from the rolls.

4. Who is eligible to serve? You must be at least eighteen years old, a resident of New York County, and a U.S. citizen who can read and write, with a good command of the English language. Your record must be free of any felony convictions. You must also be “intelligent.” A routine run of names and dates of birth through the police computer can verify most of this information, though there is no official test for the last requirement. “If you can fill out the questionnaire, you qualify,” declares Goodman.

5. Who is automatically exempted? Elected public officials, members of the armed forces on active duty, and anyone caring *full-time* for children under sixteen (if you have a job, you are eligible to serve). Anyone over the age of 70 may opt out, though there is no age ceiling for jurors.

New York is one of the few states that still exempt members of certain professions, among them doctors, dentists, registered nurses, clergy, Christian Scientists, physical therapists, optometrists, embalmers, lawyers, police, and firemen. And prosthetists. The state is considering a repeal of this exemption.

You are excused if you have any physical disability that prevents you from “reasonably discharging the duties of a juror”—though such conditions are few and far between. “You'd have to be in a coma,” declares Goodman, who proudly points out the availability of translators for those with impaired hearing and

Illustration by Gary Hovland.

speech. The translators stand in front of the jury box.

There is also an exemption for the self-employed. Any sole proprietor of a business with fewer than three employees other than the proprietor is exempt, as are free-lancers (writers, musicians, CPAs)—those who report the majority of their income on Schedule C of the 1040 tax form.

6. How often can I defer? According to Goodman, a letter with any excuse will let you off up to three times (the cautious use certified mail, since Goodman's office doesn't respond to these letters). You can even reschedule at a more convenient date; just remember to make the request within ten days of receiving your summons. It has occurred to some people that by consistently requesting three deferments (each of which usually puts service off for six months), they end up serving every three and a half years, even if summoned promptly every two years.

For a fourth, fifth, or sixth deferment, you must send in proof of travel plans (a photocopy of plane tickets) or illness (a note from your doctor). When trying for a seventh, prepare to present yourself at 60 Centre Street to discuss a family emergency. "We're talking death or divorce," says Goodman, who has found that the personal-visit requirement corrals even the most elusive.

7. How long will I be needed to serve? You are asked to make yourself available for two weeks, during which time you are considered for one or two trials each day. You might land a quick case right away and leave three days later with an official certificate of thanks. Or you may be facing eighteen months in the jury box (a local record). The average civil case lasts two to three days; a criminal trial, three to four. If after five full days you haven't been selected to serve and there are enough other jurors in the pool, a polite request can often get you excused early.

8. Are lawyers looking for any particular kind of juror? There is no such thing as the ideal juror, especially since people attractive to the defense may not appeal to the prosecution. Once a selection of jurors is impaneled (called for consideration), lawyers interview prospectives one at a time in a process called the voir dire (French for "to see, to say," or, as Goodman puts it, "show and tell"). Lawyers for each side have a number of "peremptory challenges," which entitle them to excuse you for any reason (your age, your haircut) except race. Lawyers can challenge an unlimited number of jurors "for cause"—a convincing reason why the juror cannot or will not serve impartially.

One factor that generally makes you undesirable to both sides—though it won't automatically excuse you—is any expertise that pertains to the case. If an architect is suing a contractor, neither lawyer will want anyone involved in construction in the jury box, because such a person might be tempted to interpret the facts of the case for the other jurors, exerting undue influence. During the voir dire for a criminal case, you will find lawyers asking over and over if you have any relatives or close friends in law enforcement.

9. Can I be compelled to serve on a particular case? Technically, yes—though the chances are slim. Simple reluctance is often enough to get you excused: No one wants a disgruntled or inattentive juror. Most people are understandably reluctant to participate in a trial that will last several weeks or more; it is up to the judge to decide if a lengthy absence from work or family would constitute a hardship for an individual. A surefire out is to state that you are unable to serve impartially, which enables lawyers to excuse you for cause. Just be prepared to explain why, and remember that you are obligated to be truthful. "Nobody should ever get stuck on a long case against his or her will," says Goodman.

10. Am I entitled to my regular salary while serving? The answer is no. While many companies allow employees paid leave for jury duty, they are not legally obligated to do so. ■

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GOOD 'FELLA'

" . . .The City Opera's *Most Happy Fella* has most of the score's 30 or 40 numbers, and the pleasant surprises come apace. . . "

A MAN AND A WOMAN: *Louis Quillico as Tony and Elizabeth Walsh as Amy/Rosabella.*

FRANK LOESSER'S **The Most Happy Fella** IS 35 years old, but in its New York City Opera revival, it looks fresh enough to have sprung from its creators' talents 35 minutes ago. Based on a 1924 play by Sidney Howard, this story of unlikely lovers who find their way to love through self-sacrifice is a lovely one. And however much Loesser embroidered the edges, he had the sense to leave the core untampered with.

The show may have been a bit ahead of its time: It wasn't about young love, it had rather gloomy moments and an unconventional ethos, and there was more music—parts of it vaguely operatic—than audiences were used to. Truth to tell, some of that music—the more operatic stuff—did not work then, and doesn't work now. And though Loesser's book is serviceable, many of his lyrics are not. They tend to be simplistic, and they repeat and repeat and repeat.

Still, there is much to delight here, and a score with some 30 or 40 numbers to it may be allowed to nod off occasionally. This revival gives you most of them—I doubt if anyone will miss "Fresno Beauties (Cold and Dead)"—and the pleasant surprises come apace.

Michael Anania's Napa Valley scenery is good from the opening show curtain with its enormous clusters of purple, nearly trompe l'oeil grapes nestled among shiny emerald leaves, which gradually reveal a San Francisco joint, one of whose diners has left behind a declaration of love in mangled English for a waitress to whom, he felt, a tip would be an insult; instead, there was his amethyst tiepin. Amy, the waitress, is moved; though she cannot recall the client, his feelings are manifestly genuine, as she tells her friend and fellow waitress, Cleo. Whereupon she sings the score's first knockout song, the gently yearning "Somebody, Somewhere."

A correspondence ensues—but you remember the plot. How the middle-aged Italian winegrower, Tony, dare not send pretty Amy, whom he calls Rosabella, his own picture in exchange for hers, and sends instead that of his footloose foreman, Joe, whom he expects to be gone by the time the girl arrives. Tony is so scared he has an accident on the way to the station, breaking an arm and a leg; even bitterer is the disappointment of Rosabella when she finds out that her intended is an "old man." Still, with the Oakland and Golden Gate burned behind her, Amy goes through with the wedding, but, as poultice to her ego, beds down with Joe on that cruel first night, with the usual consequences such fictional one-night stands have.

How new all this seems amid Anania's vineyard and barn and distant mountains, all vintage set design, and in Beba Shamash's costumes, apt and unassuming. Chris Nance extracts heady sounds from his responsive orchestra, and three performances could not be more aromatic. Elizabeth Walsh sings, acts, and looks so incandescently right that one yearns for Louis Quillico, her operatic Tony, to do more by her Rosabella than sing admirably, which he does. His acting, however, does not transcend minimal operatic standards (and standards don't come much more minimal); on his portly appearance, moreover, no handicapper would rate his chances much above those of a snowball in hell.

As Joe, Burke Moses cuts a fine figure of a foreman, and lets ripple a baritone that is pure velvet, even if his acting is merely velveteen. As Cleo, however, Karen Ziémba sings as lustrously as she dances, and never allows the comedy in her role to outstrip its femininity, the perennial peril in wisecracking-best-friend roles. No less intoxicating (to bring out another of my oenophile's epithets) is the Herman of Lara Teeter, who invests that good-natured but reluctant lover with sheer, quiet bravura. Whoever had the brainstorm to recall him from his associate professorship at California State University at Fullerton is herewith enjoined to contrive a scheme for keeping him here. Though the trio of cooks, among whom Arthur Rubin re-creates his role in the original production, does very nicely, other roles fare less well. The only real black mark goes to Elaine Bonazzi, as Tony's most unhappy sister, for scrofulous singing and worse acting. Arthur Allan Seidelman's staging, barring a few miscalculations, has bouquet enough.

But how sad to think that such a needed revival is to get only a few more performances this season. Recording, anyone? This *Fella* belongs on every connoisseur's wine—or, rather, record—rack.

ROUNDABOUT BROUGHT BACK **The Matchmaker**, better known as *Hello, Dolly!*, without the music. This is Thornton Wilder's adaptation of a previous play of his, an adaptation of an Austrian farce by Nestroy, itself an adaptation of an earlier, British one. But Jerry Herman's adept mu-

Photograph by Martha Swope Associates/Carol Rosegg.

sical adaptation should lay this chain reaction to rest. Any de-Hermanized English *Matchmaker* today has as much of a chance as a matchbook-maker whose books have blank covers.

Yet if the show must be dragged back into existence, it needs much more of a production. Only Jim Fyfe as Cornelius and Lisa Emery as Irene Molloy are up to snuff; the other performances should be snuffed out. Well, in her obvious way, Lisa Dove squeaks by as Irene's squeaky assistant, but such tried veterans as Dorothy Loudon (Dolly) and Joseph Bova (Horace), not to mention such relative newcomers as Rob Kramer (Barnaby) and Wendy Lawless (Ermengarde), could discredit a nightmare. Recently turned director, Lonny Price makes me wish—almost—he'd go back to acting. Let's hope that Roundabout's next season, at a new and much finer home, will wipe out all memories of this matchlessly sloppy *Matchmaker.*

DEPARTING SUMMER GOT A LAST KICK IN THE rear from New York Shakespeare Festival's final outdoor offering, **The Tempest,** in a Spanish-language production by Venezuela's Rajatabla. Worse than the severe cutting was the translation; you don't have to be Spanish to feel "brave new world" deserves something richer than "hermoso nuevo mundo." But whatever poetry survived Ugo Ulive's adaptation was sure to be lost in Carlos Giménez's staging and the company's acting.

Visually, there is genuine interest here: Prospero's cave as a giant pre-Columbian head that slides apart like an old-style eyeglass case, the background as elaborate chrome scaffolding where construction workers periodically create star showers with their welding tools, a tower whose corolla-shaped top opens for actors to emerge like pistils, a crane hoisting Ariel to flights even Peter Pan would salute. Pleasurable, too, is the overamplified but otherwise appropriate music by Juan Carlos Nuñez, and there are enough distant animal cries to gladden any zoologist.

Nathalia Martínez is a pert and fetching though somewhat plebeian Miranda, and Jesús Aranjo does what little can be done with Ferdinand. But not all their racing across the convincingly sand-covered stage, or being pulled about in Indian canoes along the island's spidery waterways, can save the rest. For one thing, there are too many non-Shakespearean presences: extra sprites, peons, old men, centaurs, animal sculptures. For another, there is José Tejera's prosy Prospero to set and upset scene after scene, and as routine a bunch of spirits, clowns, and courtiers as ever cluttered up a place. Erich Wildpret's Ariel is acrobatic in deed but clodbound of speech, and whoever dreamed up a stodgily dignified Caliban? This *Tempest* could not stir a palm frond, and should be buried five fathoms deep. ■

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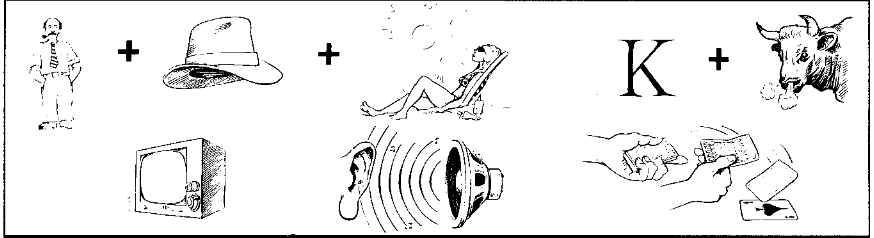

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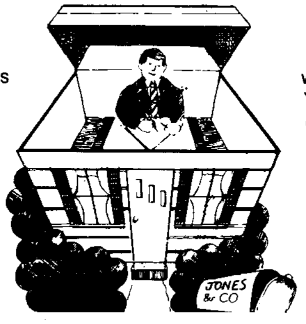

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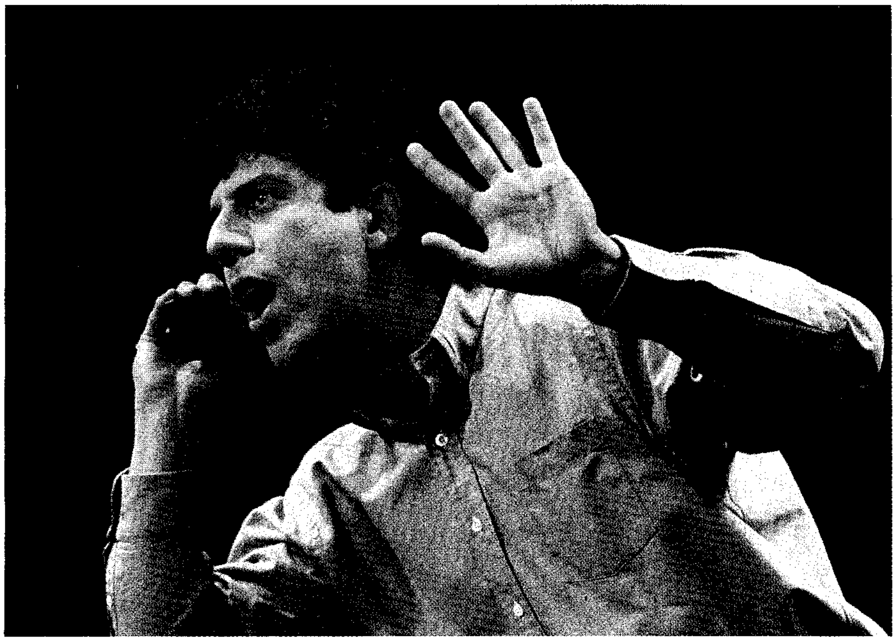
"...*Sex, Drugs, Rock & Roll,* Eric Bogosian's collection of monologues, is thrilling. He creates a range of American types..."



ACTING UP: *Filmed during a live performance by director John McNaughton.*

EXCREMENT AND URINE, CHICKEN BONES AND orange peels, syringes and dead fish.... The rasping old derelict who is one of the most inspired characters in Eric Bogosian's brilliant collection of dramatic monologues, **Sex, Drugs, Rock & Roll,** sees pollution everywhere, a universal plague that always ends the same way, with more doo-doo on the streets. Bogosian staggers and glares, walking in a half-crouch, his voice a rusted tin can. This old man is both sane and crazy at the same time. He's not entirely wrong about our civilization turning to *merde,* but as he builds his vision, rhythmically, *symphonically,* imagining a mighty river of dreck streaming down to the ocean, he seems half in love with what he is denouncing.

Bogosian's characters are often split between love and hatred, between self-assertion and self-denial. He says that the different people he creates in the theater are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He can extend his ideas to their natural limits and beyond because he's sure they are rooted in desire. What's rooted in desire and vanity is essentially unappeasable; Bogosian's studs and macho fantasists have an almost demonic glee. They seem like normal men who have so completely indulged one side of their character that they are close to psychosis.

Bogosian, 38, is an actor, a comic, a satirist, a moralist, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves, or advancing and then attempting to cover their tracks. In Bogosian's first monologue, a drug addict working the subway-panhandler racket knows that his audience regards addiction as a catastrophe, so he apologizes for himself and uses sociological clichés to "explain" his condition ("Bad things happen to good people"). At the same time, he plays on people's relief that he's not violent and tries to make them feel guilty.

Everyone lies about sex and money, Freud said, but he should have said "drugs" as well. One of Bogosian's most developed characters is a pretentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. He wants people to admire his highs and to admire his having relinquished them, too. Either way, he's lording it over his audience. He's not much different from the deal-making young executive who lives to compete and to betray and who announces to a rival, "Jeff, unlike you, I'm still committed to my sixties idealism." Most of the characters are monsters of ego: They want possessions, and they also want recognition of their spiritual striving; they want to consume endlessly and compulsively and somehow to pick up points for caring about pollution.

Sex, Drugs, Rock & Roll was shot during a live performance at the Wilbur Theatre in Boston by the director John McNaughton (*Henry—Portrait of a Serial Killer*). McNaughton gets the essentials right, keeping the camera back from Bogosian when we need to see his whole body moving around, hanging in close for the quiet, intimate monologues. Bogosian is not a natural camera subject. Bristling hair, wiry, hyperactive body, raucous voice—Bogosian puts out energy in kilowatts. At times, his eyes go sleepy and hooded, and he takes his voice down to a seductive purr, but he's still tensed and electric. I don't know if he could calm down enough to function as a normal movie actor, and I'm not sure he should. Onstage, and in this performance film, he isn't imprisoned, conceptually, by some playwright's drab notion of naturalism. He can mime and jump around, and his theatrical bravado fits the material.

He creates an Italian punk describing a wild stag party. The guy is a stupe and also very sad, since, for all the wildness, he's essentially conventional and scared to death of women, but it's typical of Bogosian that he doesn't simply show him up. For the punk, the drunken party *is* a transcendent moment. Bogosian lets the physical exuberance of it expand along with the tragic perception of futility.

The punk doesn't know himself. But Bogosian's more sophisticated characters are examples of a true American syndrome: Self-knowledge doesn't save them from behaving badly. On the contrary, confessing lets them off the hook, allowing them to sin with a lighter conscience. *Sex, Drugs, Rock & Roll* is thrilling: Right before our eyes, Bogosian creates a whole range of amazing American types. ▬

Photograph by Bob Marshak.

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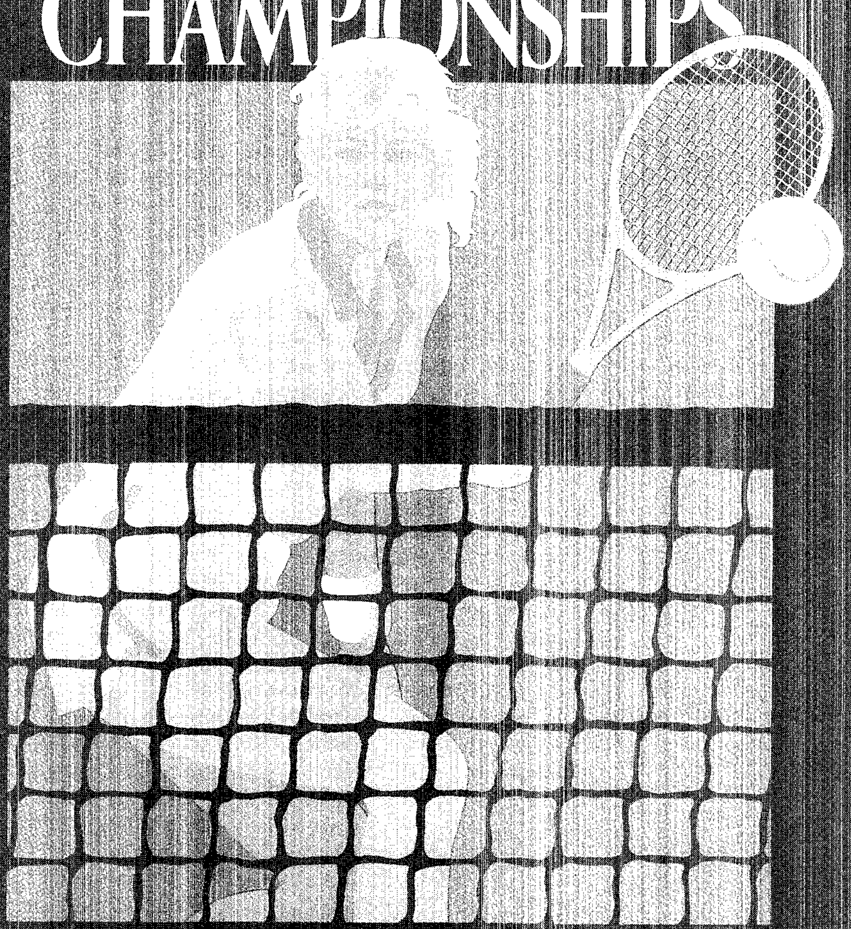

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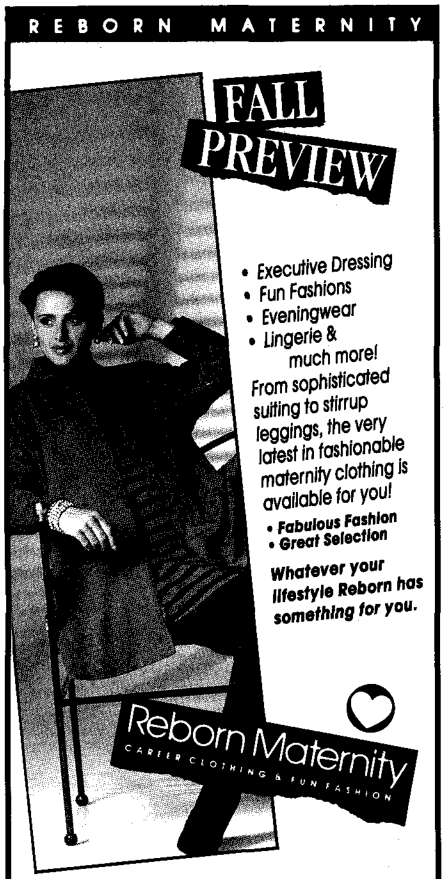
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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Swan Lake - The Zone*. #2—9/11–12: *Captain Kronos: Vampire Hunter* (1974); *Near Dark* (1987). 9/13–14: *A Clockwork Orange* (1970); *Dr. Strangelove* (1964). 9/15–16: *Solaris* (1972). 9/17: *Suspiria* (1977); *Four Flies on Grey Velvet* (1972). #3—*Paris is Burning*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Child's Play 3*. Opening 9/13: *Freddy's Dead*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Slacker*. #2—"The 23rd International Tournee of Animation." (See Museums, Societies, Etc., below for details.) #3—*Angel at My Table*. #4—*La Femme Nikita*. #5—*Trust*. #6—*City Slickers*. Opening 9/13: *Sex, Drugs, Rock & Roll*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Harley Davidson and the Marlboro Man*. #2—*Double Impact*. Opening 9/13: *Freddy's Dead*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Jungle Fever*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Barton Fink*. #2—*Barton Fink*. #3—*Terminator 2*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 9/10: *Dr. No* (1962); *Thunderball* (1965). 9/11: *Luna* (1979); *The Conformist* (1970). 9/12: *Queen Bee* (1955); *Harriet Craig* (1950). 9/13–14: *Dinner at Eight* (1933); *The Women* (1939). 9/15: *Double Indemnity* (1944); *Sorry, Wrong Number* (1948). 9/16: *Juliet of the Spirits* (1965); *Il Bidone* (1955). 9/17: *Twelve Angry Men* (1957); *Witness for the Prosecution* (1957).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Boyz N the Hood*. #2—*Dead Again*. #3—*The Pope Must Die*. #4—*Thelma & Louise*. #5—*Defenseless*. #6—*Boyz N the Hood*. #7—*Dead Again*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*True Identity; One Hand Don't Clap*. #2—*Naked Tango*. Opening 9/13: *A Matter of Degrees*. #3—*Everybody's Fine; 101 Dalmations*. #4—*Where*. #5—*The Miracle*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). "Festival of Animation 1991." (See Museums, Societies, Etc., below for details.)

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Child's Play 3*. #2—*Hot Shots!*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—*Regarding Henry*. #4—*Madonna: Truth or Dare*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Robin Hood: Prince of Thieves*. #2—*Terminator 2*. #3—*City Slickers*. #4—*Regarding Henry*. #5—*Terminator 2*. #6—*Harley Davidson and the Marlboro Man*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Pure Luck*. #2—*Defenseless*. #3—*Double Impact*. #4—*The Commitments*. #5—*The Commitments*. #6—*Hot Shots!* #7—*Dead Again*. #8—*Boyz N the Hood*. #9—*Doc Hollywood*. Opening 9/13: *Freddy's Dead*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Child's Play 3*. #2—*Child's Play 3*. #3—*True Identity*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Doctor*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Child's Play 3*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Harley Davidson and the Marlboro Man*. #2—*Regarding Henry*. #3—*Dead Again*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Hot Shots!*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*True Identity*. #2—*101 Dalmations; Thelma & Louise*. #3—*Doc Hollywood*. #4—*Boyz N the Hood*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Double Impact.* #2—*Child's Play 3.* Opening 9/13: *Freddy's Dead.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Dead Again.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Defenseless.* #2—*Terminator 2.* #3—*Hot Shots!* #4—Through 9/12: *Point Break.* Opening 9/13: *Dead Men Don't Die.* #5—*Boyz N the Hood.* #6—*Robin Hood: Prince of Thieves.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *True Identity.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Harley Davidson and the Marlboro Man.* **EMBASSY 3**—*Body Parts.* **EMBASSY 4**—*Jungle Fever; Do the Right Thing.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Doc Hollywood.* #2—*Straight Out of Brooklyn.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry.* #2—*Child's Play 3.* #3—*Thelma & Louise.* #4—*Up Against the Wall; City Slickers.* #5—*Tatie Danielle.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Pope Must Die.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Boyz N the Hood.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Barton Fink.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*True Identity.* #2—*Doc Hollywood.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Naked Gun 2½.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Thelma & Louise.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 9/10–11: *Veronika Voss* (1982); *Circle of Deceit* (1981). 9/12–14: *Sunday, Bloody Sunday* (1971); *Blow-up* (1966). 9/15–17: *Women in Love* (1970); *Marat/Sade (The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade)* (1967).

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Hot Shots!*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *City Slickers.* Opening 9/13: *Sex, Drugs, Rock & Roll.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *My Mother's Castle.* Opening 9/13: *Dogfight.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Pure Luck.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Double Impact.* #2—*Child's Play 3.* Opening 9/13: *Freddy's Dead.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Defenseless.* **CORONET**—*Barton Fink.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Robin Hood: Prince of Thieves.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Doctor.* **CINEMA II**—*The Naked Tango.* **CINEMA THIRD AVE.**—*101 Dalmations; The Miracle.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Regarding Henry.* #2—*Terminator 2.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Commitments.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Dead Again.* #2—*Crooked Hearts.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Story of Boys and Girls.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Pope Must Die.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Dead Again.*

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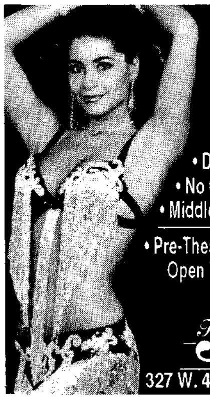

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MOVIES

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Thelma & Louise.* #2—*Boyz N the Hood.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Child's Play 3.* #2—*Hot Shots!* Opening 9/13: *Freddy's Dead.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Doctor.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *The Commitments.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Uranus.* #2—*Europa, Europa.* #3—*Paris is Burning.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Hot Shots!*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* #2—*Dead Again.* #3—*Doc Hollywood.* #4—*The Pope Must Die.* #5—*City Slickers.* #6—*Robin Hood: Prince of Thieves.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Defenseless.* #2—*Child's Play 3.* Opening 9/13: *Freddy's Dead.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Boyz N the Hood.* #2—*True Identity.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Hot Shots!* #2—*Child's Play 3.* Opening 9/13: *Freddy's Dead..*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "The Last Westerns." 9/10: *The Last Movie* (1971). 9/11: *Kid Blue* (1973). 9/12: *McCabe and Mrs. Miller* (1971). 9/13: *Pat Garrett and Billy the Kid* (1973). 9/14–15: Video artist Nam June Paik presents a multi media extravaganza featuring live, music, dance, video, and symposia.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 9/9–15: "The Fifth Annual New York Lesbian and Gay Experimental Film Festival." 9/11: World premieres by Marguerite Paris, Maria Maggenti, and Carl Michael George. 9/12: World premieres by Robin Guarino, Oscra Villegas, Jerry Tartaglia, and Jim Hubbard. 9/13: World premieres by Jack Waters, Jennifer Montgomery, and Su Friedrich. 9/14: World premieres by Maria Maggenti, Sarah Turner, and Lori Horvitz. 9/15: *The Testing of the Limits Collective: Voices From the Front* and premieres by Nino Rodriguez and Patrick Wright.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 9/12, 14, 21: *H-2 Worker* (1990), dir. Stephanie Black. An examination of Florida sugarcane industry and its Jamaican guestworkers.

THE FESTIVAL OF ANIMATION 1991—Cinema Village Third Ave., Third Ave. bet. 12th and 13th St. (505-7320). Beg. 8/30: An anthology of award-winning shorts including *Creature Comforts* by dir. Nick Parks, *Grasshopper* by dir. Bruno Buzzetto and Richard Denti, Mother Goose by dir. David Bishop, and others. Various animators featured will lecture on weekend nights.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 9/17: *Divine Horsemen: the Living Gods of Haiti* (1947), dir. Maya Deren; "Two Films by Su Friedrich."

GREENBURGH TOWN HALL—Tarrytown & Knollwood Roads in Elmsford. 9/13–10/4: "Classic French Film Comedies." 9/13: *Sous Les Toits de Paris,* dir. Rene Clair. A comedy using mime and song.

GOETHE HOUSE—666 Third Ave. (972-3960). Free. 9/10–16: "Focus New York - German Filmmakers See New York." A multi-faceted look at the city through the eyes of German filmmakers. 9/10: *The Lost Son* (1934), dir. Luis Trenker. 9/11: *The American Friend* (1977), dir. Wim Wenders. 9/12: *Goethe as American Flag* (1990), dir. Ricardo Peredo. 9/13: *Flam-*

ing Hearts (1977), dir. Walter Bockmayer. 9/16: *My Father is Coming* (1991), dir. Monika Treut.

INTERNATIONAL TOURNEE OF ANIMATION—Angelika Film Center, 18 W. Houston St. (995-2000). A collection of 19 previously unreleased animation shorts using the latest in computer animation and more traditional methods of animation using clay, cell and colored pencils assembled by producer Terry Thoren. Animators include Bill Plympton, Bruno Bozzetto, Timothy Hittle, Paul and Menno de Nooijer, and Candy Guard.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 10/1: "Junction and Journey: Trains and Film." 9/12: *Sullivan's Travels* (1941). 9/12: *Matewan* (1987). 9/13, 16: *Human Desire* (1954). 9/13, 16: *La Bête Humaine* (1938). 9/14: *Shoah: Part I* (1945). 9/15: *Shoah: Part II* (1985). 9/5–11/12: "Consumer Tools: Personal Visions." A collection of diaristic videotapes made with ordinary consumer videotapes, including the works of George Kuchar and Sadie Benning.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 9/6–19: *La Docle Vita* (1960), dir. Frederico Fellini; *New Jack City* (1991), dir. Mario Van Peebles.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. On going series: "La Misma Onda." A monthly series of Latino Film, Video, and expanded cinema performance. 9/10: *Spic-o-Rama; Desperate*, dir. Rico Martinez.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Cinema #1: *The Story of Boys and Girls* (1990), dir. Pupi Avanti. Cinema #2: 9/10–11: *Jimi Hendrix at the Isle of Wight* (1990), dir. Murray Lerner. 9/12: *Paths of Glory* (1957), dir. Stanley Kubrick. 9/13–18: *Drowning by Numbers* (1988), dir. Peter Greenaway.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 9/14–10/2: "Family Classics." 9/14: *The Black Stallion* (1979), dir. Carroll Ballard.

THE VILLAGE CINEMA—Theater Three, 412 Main St., Port Jefferson (473-0136). $3. Through 12/2: "Independent Filmmakers: Visions and Revisions." 9/16: *Iron and Silk* (1990), dir. Shirley Sun, with Mark Salzman and Pan Qingfu.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 9/15 at 1 and 3 (weekends only): "Films and videos John Baldessari."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Child's Play 3.* #2—*Double Impact.* #3—*Hot Shots!*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Child's Play 3.* #2—*Robin Hood: Prince of Thieves.* #3—*Hot Shots!* #4—Through 9/12: *Bingo; Terminator 2.* Beg. 9/13: *Freddy's Dead.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Child's Play 3; True Identity.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Dead Again.* #2—*Double Impact.* #3—*Terminator 2; True Identity.* #4—*Child's Play 3.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Double Impact.* #2—*Terminator 2.* #3—*City Slickers; 101 Dalmations.* #4—*Hot Shots!* #5—*Child's Play 3.* #6—*Child's Play 3.* #7—*Boyz N the Hood; Pure Luck.* #8—*Defenseless.* #9—*True Identity.* #10—*Dead Again.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Hot Shots!* #2—*101 Dalmations; Child's Play 3.* #3—*Boyz N the Hood.* #4—*Harley Davidson and the Marlboro Man.* #5—*Terminator 2.* #6—*True Identity.* #7—*Dead Again.* #8—*Pure Luck.* #9—*Body Parts.* #10—*Mobsters.* #11—*Defenseless.* #12—*Double Impact.* #13—*Child's Play 3.* #14—*Bingo; The Naked Gun 2½.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Double Impact.* #2—*Dead Again.* #3—*The Doctor.* #4—*Harley Davidson and the Marlboro Man; 101 Dalmations.* #5—*Hot Shots!* #6—*Pure Luck.* #7—*Doc Hollywood.* #8—*Regarding Henry.* #9—*City Slickers.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Boyz N the Hood.* Beg. 9/13: *Barton Fink.* #2—*Dead Again.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Terminator 2.* #2—*Child's Play 3; Bingo.* #3—*Boyz N the Hood.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Europa, Europa.* #2—*The Doctor.* #3—*Bingo; Defenseless.* #4—*101 Dalmations; Everybody's Fine.* #5—*The Commitments.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Double Impact.* #2—*Child's Play 3.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Child's Play 3.* #2—*Terminator 2.* #3—*True Identity.* #4—*Defenseless.* #5—*The Naked Gun 2½.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Child's Play 3.* #2—*Child's Play 3.* #3—*Boyz N the Hood; 101 Dalmations.* #4—*Double Impact.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Doc Hollywood.* #2—*True Identity.* #3—*Child's Play 3; Pure Luck.* #4—*Child's Play 3.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Terminator 2.* #2—*Defenseless.* #3—*Double Impact.* #4—*Hot Shots!* #5—*Dead Again.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Doctor.* #2—*Dead Again.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Robin Hood: Prince of Thieves.* #2—*Terminator 2.* #3—*Dead Again.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Terminator 2.* #2—*Child's Play 3.* #3—*Hot Shots!* #4—*Defenseless.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Boyz N the Hood; Terminator 2.* #2—*Child's Play 3.* #3—*Child's Play 3.* #4—*Double Impact.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Terminator 2.* #2—*The Commitments.* #3—Through 9/12: *The Commitments.* Beg. 9/13: *Barton Fink.* #4—*Hot Shots!* #5—*Dead Again.* #6—*Defenseless.* #7—*The Doctor.* #8—*Pure Luck.* #9—*Robin Hood: Prince of Thieves.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Robin Hood: Prince of Thieves.* #2—*Defenseless.* #3—*Dead Again.* #4—*Double Impact.* #5—*Hot Shots!* #6—*Child's Play 3.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Child's Play 3.* #2—*True Identity.* #3—*Double Impact.* #4—*Pure Luck.* #5—*Terminator 2.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 9/12: *Double Impact.* Beg. 9/13: *Freddy's Dead.* #2—*Dead Again.* #3—*Hot Shots!* #4—*Child's Play 3.* #5—*Terminator 2.* #6—*Defenseless.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Doctor.* #2—*Doc Hollywood.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Defenseless.* #2—*Hot Shots!* #3—*Dead Again.* #4—*Pure Luck.*

303. CORONA—PLAZA—(639-7722). #1—*Child's Play 3.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Commitments.* #2—*Dead Again.* #3—*Child's Play 3.* #4—*Hot Shots!* #5—Through 9/12: *Defenseless.* Beg. 9/13: *Freddy's Dead.* #6—*Terminator 2.* #7—*Double Impact.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*True Identity.* #2—*The Naked Gun 2½.* #3—*Harley Davidson and the Marlboro Man.* #4—*Regarding Henry.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Dead Again.* #2—*Doc Hollywood.* #3—*Terminator 2.* #4—*Hot Shots!*

307. FLUSHING—UA QUARTET—(359-6777). #1—*City Slickers.* #2—*Child's Play 3.* #3—*Bingo; Terminator 2.* #4—Through 9/12: *Robin Hood: Prince of Thieves.* Beg. 9/13: *Freddy's Dead.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Dead Again.* #2—*The Doctor.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*101 Dalmations; Europa, Europa.* #2—*Bingo; Everybody's Fine.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 9/12: *Double Impact.* Beg. 9/13: *Freddy's Dead.* #2—*Child's Play 3.* #3—*The Doctor.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Doc Hollywood.* #2—*Robin Hood: Prince of Thieves.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dead Again.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*The Commitments.* #2—*Hot Shots!* #3—*Defenseless.* #4—*Terminator 2.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*101 Dalmations; Boyz N the Hood.* #2—*True Identity.* #3—*Child's Play 3.* #4—*Child's Play 3.* #5—*Harley Davidson and the Marlboro Man.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Terminator 2.* #2—*Regarding Henry; City Slickers.* #3—*Defenseless.* #4—*Dead Again.* #5—*Hot Shots!* #6—*The Commitments.* #7—*The Commitments.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hot Shots!* #2—*Doc Hollywood.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Double Impact.* #2—*Child's Play 3.* #3—*Terminator 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Child's Play 3.* #2—Through 9/12: *Double Impact.* Beg. 9/13: *Freddy's Dead.* #3—*Terminator 2.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Dead Again.* #2—*Hot Shots!* #3—*True Identity.* #4—*Defenseless.* #5—*Robin Hood: Prince of Thieves.* #6—*The Doctor.* #7—*Pure Luck.*

320. REGO PARK—DRAKE—(457-4002). *City Slickers.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Everybody's Fine; V.I. Warshawski.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Child's Play 3.* #2—*Hot Shots!*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Terminator 2.* #2—*Child's Play 3; Problem Child 2.*

401. NEW DORP—HYLAN—(351-6601). #1—*Thelma & Louise; 101 Dalmations.* #2—*Dead Again; City Slickers.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Child's Play 3.* #2—*The Commitments.* #3—*Defenseless.* #4—*Hot Shots!* #5—*Terminator 2.* #6—*Dead Again.* #7—*The Doctor.* #8—*Doc Hollywood.* #9—*Robin Hood: Prince of Thieves.* #10—Through 9/12: *Double Impact; Pure Luck.* Beg. 9/13: *Freddy's Dead.*

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LONG ISLAND

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Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Bingo; Terminator 2.* #2—*Hot Shots!*

501. BELLMORE—MOVIES—(783-7200). *The Doctor.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Doc Hollywood.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Child's Play 3.* #2—*Defenseless.* #3—*Hot Shots!* #4—*Doc Hollywood.* #5—*Pure Luck.* #6—Through 9/12: *Robin Hood: Prince of Thieves; Double Impact.* Beg. 9/13: *Freddy's Dead.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Thelma & Louise.* #2—*Doc Hollywood.* #3—*Hot Shots!* #4—*Child's Play 3.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Dead Again.* #2—*The Commitments.* #3—*Child's Play 3.* #4—*Terminator 2.* #5—*Doc Hollywood.* #6—*The Doctor.* #7—*Hot Shots!* #8—*Defenseless.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Defenseless.* #2—*Robin Hood: Prince of Thieves; 101 Dalmations.* #3—*Hot Shots!* #4—*Pure Luck.* #5—*Child's Play 3.* #6—*Dead Again.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 9/12: *Robin Hood: Prince of Thieves; Child's Play 3.* Beg. 9/13: *Freddy's Dead.* #2—*Doc Hollywood.* #3—*Regarding Henry.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves; Child's Play 3.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*True Identity.* #2—*Robin Hood: Prince of Thieves.* #3—*Defenseless.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Life Stinks; 101 Dalmations.* #2—*Bingo; City Slickers.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Thelma & Louise.* #2—*Dead Again.* #3—*Regarding Henry.* #4—*Terminator 2.* #5—*The Doctor.* #6—*Mystery Date.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Doc Hollywood; Bingo.* #2—*Terminator 2.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 9/12: *Hot Shots!* Beg. 9/13: *Barton Fink.* #2—*The Commitments.* #3—*The Commitments.* #4—*Defenseless.* #5—*Terminator 2.* #6—Through 9/12: *Bingo; Double Impact.* Beg. 9/13: *Freddy's Dead.*

515. MALVERNE—TWIN—(599-6966). #1—*Everybody's Fine; Boyz N the Hood.* #2—*Robin Hood: Prince of Thieves.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Hot Shots!* #2—*Terminator 2.* #3—*Dead Again.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Child's Play 3.* #2—*Dead Again.* #3—*Defenseless.* #4—*Doc Hollywood.* #5—*Hot Shots!* #6—*Terminator 2.* #7—Through 9/12: *Bingo; Double Impact.* Beg. 9/13: *Freddy's Dead.* #8—*Robin Hood: Prince of Thieves.* #9—*Pure Luck.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dead Again.* #2—*Robin Hood: Prince of Thieves.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*101 Dalmations; Doc Hollywood.* #2—*Child's Play 3; Bingo.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Naked Gun 2½.* #2—*Double Impact; Robin Hood: Prince of Thieves.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Tatie Danielle.* #2—*Regarding Henry.* #3—*Bingo; Boyz N the Hood; Everybody's Fine.* #4—*Rocketeer; Child's Play 3.* #5—*Thelma & Louise.* #6—*Robin Hood: Prince of Thieves.* #7—*Backdraft.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Commitments.* #2—*City Slickers; 101 Dalmations.* #3—*Doc Hollywood.* #4—*Pure Luck.* #5—*Defenseless.* #6—*The Doctor.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*101 Dalmations; Regarding Henry.* #2—*City Slickers.* #3—*The Doctor.* #4—*Pure Luck.* #5—*Dead Again.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Doc Hollywood.* #2—*Child's Play 3.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Robin Hood: Prince of Thieves.* #2—*The Doctor.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Hot Shots!* #2—*The Commitments.* #3—*Terminator 2.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Dead Again.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Mobsters.* #2—*Body Parts.* #3—*Double Impact.* #4—*Defenseless.* #5—*Problem Child 2; Jungle Fever.* #6—*Harley Davidson and the Marlboro Man.* #7—*True Identity.* #8—*Bingo; The Naked Gun 2½.* #9—*Terminator 2.* #10—*Child's Play 3.* #11—*Child's Play 3.* #12—*101 Dalmations; Boyz N the Hood.* #13—*Hot Shots!; Boyz N the Hood.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Child's Play 3.* #2—*Dead Again.* #3—Through 9/12: *Pure Luck.* Beg. 9/13: *Freddy's Dead.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Pure Luck.* #2—*The Doctor.* #3—*Dead Again.* #4—*Doc Hollywood.* #5—*City Slickers.* #6—*Robin Hood: Prince of Thieves.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Europa, Europa.* #2—*A Paper Wedding.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Defenseless.* #2—*Hot Shots!* #3—*Terminator 2.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Child's Play 3.* #2—*The Doctor.* #3—*City Slickers; 101 Dalmations.* #4—*Bingo; Boyz N the Hood.* Beg. 9/13: *Freddy's Dead.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Dead Again.* #2—*Doc Hollywood.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Doc Hollywood.* #2—*City Slickers.* #3—*Bingo; Harley Davidson and the Marlboro Man.* #4—*101 Dalmations; Boyz N the Hood.* #5—*Terminator 2.* #6—*Hot Shots!* #7—*Robin Hood: Prince of Thieves.* #8—*The Doctor.* #9—*Child's Play 3.* #10—*Double Impact.* #11—*True Identity; Pure Luck.* #12—*Defenseless; The Commitments; Dead Again.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Commitments.* #2—*Defenseless.* #3—*True Identity.* #4—*Double Impact.* #5—*101 Dalmations; Boyz N the Hood.* #6—*Doc Hollywood.* #7—*Pure Luck.* #8—*Child's Play 3.* #9—*Terminator 2.* #10—*Hot Shots!; City Slickers.* #11—*Robin Hood: Prince of Thieves; Dead Again.* #12—*101 Dalmations; The Doctor; Harley Davidson and the Marlboro Man.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Child's Play 3.* #2—*Dead Again.* #3—*Defenseless.* #4—*Robin Hood: Prince of Thieves.* #5—*Hot Shots!* #6—*Terminator 2.* #7—*Doc Hollywood.* #8—Through 9/12: *City Slickers.* Beg. 9/13: *Freddy's Dead.* #9—*The Doctor.* #10—*Pure Luck.*

611. CORAM—PINE—(698-6442). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves.* #3—*Child's Play 3; 101 Dalmations.* #4—*Hot Shots!*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Commitments.* #2—*Barton Fink.* #3—*Dead Again.* #4—*Doc Hollywood.* #5—*Paris is Burning.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Thelma & Louise.* #2—*The Doctor.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Hot Shots!* #2—*Defenseless.* #3—*City Slickers.* #4—*Child's Play 3; Pure Luck.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Dead Again.*

618. ISLIP—ISLIP—(581-5200). #1—*Pure Luck.* #2—*Defenseless.* #3—*Child's Play 3.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*101 Dalmations; Child's Play 3.* #2—*Hot Shots!* #3—*City Slickers.* #4—*Defenseless.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 9/12: *Soapdish.* Beg. 9/13: *Pure Luck.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Defenseless.* #2—*Regarding Henry.* #3—*City Slickers.* #4—*Hot Shots!* #5—*Doc Hollywood.* #6—*Double Impact; Pure Luck.* #7—*101 Dalmations.* #8—*Doc Hollywood.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/12: *Soapdish.* Beg. 9/13: *Pure Luck.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Child's Play 3.* #2—*The Commitments.* #3—*Dead Again.* #4—*Robin Hood: Prince of Thieves.* #5—*Doc Hollywood.* #6—*Hot Shots!* #7—*Pure Luck.* #8—*The Doctor.* #9—*Terminator 2.* #10—*Defenseless.* #11—*City Slickers.* #12—Through 9/12: *Bingo; Harley Davidson and the Marlboro Man.* Beg. 9/13: *Freddy's Dead.* #13—*True Identity; Double Impact.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Defenseless.* #2—*Pure Luck; Terminator 2.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Jungle Fever.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Terminator 2.* #2—*City Slickers.* #3—*Hot Shots!*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 9/12: *Soapdish.* Beg. 9/13: *Pure Luck.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Child's Play 3.* #2—*Defenseless.* #3—*Terminator 2.* #4—*The Doctor.* #5—*City Slickers.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Dead Again.* #2—*The Doctor.* #3—*Terminator 2.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Robin Hood: Prince of Thieves; City Slickers.* #2—*Pure Luck; 101 Dalmations.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Doctor.* #2—*Dead Again.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Hot Shots!*

NEW YORK STATE

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Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Thelma & Louise.* #2—*Dead Again.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Doctor.* #2—Through 9/12: *Doc Hollywood.* Beg. 9/13: *Barton Fink.* #3—*The Commitments.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Doc Hollywood.* #2—*Dead Again.*

704. HARRISON—CINEMA—(835-9800). *Robin Hood: Prince of Thieves.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Child's Play 3.* #2—*City Slickers; Double Impact.* #3—*The Doctor.* #4—*True Identity.* #5—*Doc Hollywood.* #6—*Dead Again.* #7—*Bingo; Terminator 2.* #8—*Hot Shots!* #9—*Boyz N the Hood; Defenseless.* #10—*The Commitments.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *City Slickers.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Hot Shots!* #2—*Doc Hollywood.* #3—*Terminator 2.* #4—Through 9/12: *Defenseless; Child's Play 3.* Beg. 9/13: *Freddy's Dead.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Terminator 2.* #2—*Boyz N the Hood; Hot Shots!* #3—*101 Dalmations.* #4—*The Doctor.* #5—*Life Stinks.*

714. PEEKSKILL—BEACH—(737-6262). #1—*City Slickers.* #2—*101 Dalmations; Harley Davidson and the Marlboro Man.* #3—*Terminator 2.* #4—*Hot Shots!*

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716. PELHAM—PICTURE HOUSE—(738-3160). *The Naked Gun 2½; True Identity.*

718. RYE—RYE RIDGE—(939-8177). #1—*Dead Again.* #2—*The Doctor.*

719. SCARSDALE—FINE ARTS—(723-6699). *Europa, Europa.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Dead Again.* #2—*Terminator 2.* #3—*Child's Play 3.* #4—*Hot Shots!* #5—*Robin Hood: Prince of Thieves.* #6—Through 9/12: *City Slickers; Double Impact.* Beg. 9/13: *Freddy's Dead.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Child's Play 3.* #2—*Defenseless.* #3—Through 9/12: *Harley Davidson and the Marlboro Man.* Beg. 9/13: *Defenseless.* #4—*Terminator 2.* #5—*Doc Hollywood.* #6—*Robin Hood: Prince of Thieves.* #7—*Hot Shots!*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Doc Hollywood.* #2—*Harley Davidson and the Marlboro Man; 101 Dalmations.* #3—*The Doctor.* #4—*True Identity.* #5—*Child's Play 3.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*The Doctor.* #2—*Dead Again.* #3—*Terminator 2.* #4—*Child's Play 3.* #5—*Boyz N the Hood; City Slickers.* #6—*Bingo; 101 Dalmations.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Doc Hollywood.* #2—Through 9/12: *Hot Shots!* Beg. 9/13: *Freddy's Dead.*

757. NYACK—CINEMA EAST—(358-6631). *City Slickers.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Hot Shots!* #2—*Robin Hood: Prince of Thieves.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Terminator 2.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Life Stinks.* #2—*Pure Luck.*

764. LAFAYETTE—(357-6030). *Doc Hollywood.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*City Slickers.* #2—*Child's Play 3.*

801. DANBURY CINE—(743-2200). #1—*Dead Again.* #2—*Defenseless.* #3—*The Doctor.*

802. DANBURY—CINEMA—(748-2923). #1—*Doc Hollywood.* #2—*Robin Hood: Prince of Thieves.*

803. DANBURY—PALACE—(748-7496). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—*Hot Shots!*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*City Slickers.* #2—*Hot Shots!*

807. GREENWICH—CINEMA—(869-6030). #1—*Regarding Henry.* #2—*Child's Play 3.*

808. GREENWICH—PLAZA—(869-4030). #1—*Dead Again.* #2—*The Doctor.* #3—*The Commitments.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Dead Again.* #2—*Hot Shots!*

810. NORWALK—CINEMA—(838-4504). #1—*Child's Play 3.* #2—*Terminator 2.*

813. SOUTH NORWALK—SONO—(866-9202). 9/6–12: *Europa, Europa* (1991). 9/13–19: *Everybody's Fine* (1991). 9/17–23: *An Angel at my Table* (1991).

815. STAMFORD—AVON—(324-9205). #1—*Robin Hood: Prince of Thieves; The Naked Gun 2½.* #2—*Harley Davidson and the Marlboro Man.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hot Shots!* #2—*Terminator 2.* #3—*Defenseless.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*101 Dalmations.* #2—*City Slickers; Doc Hollywood.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 9/12: *True Identity.* Beg. 9/13: *Freddy's Dead.* #2—*Terminator 2.* #3—*Child's Play 3.* #4—*Hot Shots!* #5—*Doc Hollywood; 101 Dalmations.* #6—*Double Impact.*

819. TRUMBULL—CINEMA—(374-0462). #1—*The Doctor.* #2—*Dead Again.* #3—*Doc Hollywood.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dead Again.* #2—*Boyz N the Hood.* #3—*Doc Hollywood.* #4—*The Commitments.*

821. WESTPORT—POST—(227-0500). *The Doctor.*

822. WILTON—CINEMA—(762-5678). *Defenseless.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Child's Play 3.* #2—*Dead Again.* #3—*Hot Shots!* #4—*Harley Davidson and the Marlboro Man; Delirious.* #5—*Robin Hood: Prince of Thieves; Defenseless.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Child's Play 3.* #2—*Double Impact.* #3—*Hot Shots!* #4—*Mobsters.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Defenseless.* #2—*Terminator 2.* #3—*Boyz N the Hood.* #4—*Child's Play 3.* #5—*Child's Play 3.* #6—*Hot Shots!* #7—*Dead Again.* #8—*Double Impact.* #9—*True Identity.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Defenseless.* #2—*Hot Shots!* #3—*Child's Play 3.* #4—*Mobsters.* #5—*Child's Play 3.* #6—*True Identity.* #7—*The Commitments.* #8—*Robin Hood.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Terminator 2.* #2—*Double Impact.* #3—*Doc Hollywood.* #4—*Dead Again.* #5—*Harley Davidson and the Marlboro Man.* #6—*The Doctor.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Regarding Henry.* #2—*Hot Shots!* #3—*Doc Hollywood.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *101 Dalmations; Mobsters; Double Impact.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Boyz N the Hood; The Naked Gun 2½.* #2—*Pure Luck; Body Parts; 101 Dalmations.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Hot Shots!*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Terminator 2.* #2—*Double Impact.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Double Impact; Hot Shots!* #2—*Dead Again; Robin Hood.* #3—*Regarding Henry.* #4—*Boyz N the Hood.* #5—*101 Dalmations.*

916. MILLBURN—MILLBURN—(376-0800). #1—*City Slickers.* #2—*Defenseless.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Child's Play 3.* #2—*The Doctor.* #3—*Doc Hollywood.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*True Identity.* #2—*Boyz N the Hood.* #3—*Jungle Fever; 101 Dalmations.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 9/12: *Defenseless.* Beg. 9/13: *Barton Fink.* #2—*Terminator 2.* #3—*City Slickers.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Hot Shots!* #2—*True Identity.* #3—*The Commitments.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Bingo; The Doctor.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Child's Play 3.* #2—*The Naked Gun 2½.*

932. ELIZABETH—ELMORA—(352-3483). *Terminator 2.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Robin Hood.* #2—*Doc Hollywood.* #3—*Hot Shots!* #4—*Child's Play 3; The Naked Gun 2½.* #5—*101 Dalmations; Bingo.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Dead Again.* #2—*Terminator 2.* #3—*Hot Shots!* #4—*Robin Hood; Bingo.* #5—*Pure Luck.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Europa, Europa.*

936. UNION—UNION—(686-4373). #1—*Dead Again.* #2—*Regarding Henry.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Terminator 2.* #2—*Hot Shots!* #3—Through 9/12: *Defenseless.* Beg. 9/13: *Barton Fink.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Doctor.* #2—*Robin Hood; 101 Dalmations.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Terminator 2.* #2—*True Identity; Robin Hood.* #3—*Child's Play 3; Regarding Henry.* #4—*Bingo.* #5—*Hot Shots!*

951. CLOSTER—CLOSTER—(768-8800). *Dead Again.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Dead Again.* #2—*Thelma & Louise.* #3—*Child's Play 3.* #4—*Terminator 2.*

953. EMERSON—QUAD—(261-1000). #1—*Robin Hood.* #2—*Dead Again; Mobsters.* #3—*Regarding Henry.* #4—*Bill & Ted's Bogus Journey; 101 Dalmations; Child's Play 3.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 9/12: *Regarding Henry.* Beg. 9/13: *Freddy's Dead.* #2—*Defenseless.*

958. OAKLAND—TWIN—(337-4478). #1—*City Slickers.* #2—*Hot Shots!; Pure Luck.*

959. PARAMUS—CINEMA 35—(845-5070). *Mobster.*

960. PARAMUS—BERGEN MALL—(845-4449). *The Naked Gun 2½.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Dead Again.* #2—*Robin Hood.* #3—*Double Impact; City Slickers.* #4—*Terminator 2.* #5—*Harley Davidson and the Marlboro Man.* #6—*The Commitments.* #7—*The Commitments.* #8—*The Doctor.* #9—*Defenseless.* #10—*Hot Shots!*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Child's Play 3.* #2—*True Identity.* #3—*Child's Play 3.*

963. OAKLAND—TWIN—(337-4477). #1—*Hot Shots!* #2—*City Slickers; Pure Luck.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Robin Hood.* #2—*Child's Play 3; Bingo.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*City Slickers.* #2—*Terminator 2.* #3—*The Commitments.* #4—*Hot Shots!* #5—*Double Impact.* #6—*The Doctor.* #7—*Doc Hollywood.* #8—*Child's Play 3.* #9—*Dead Again.* #10—*101 Dalmations; Defenseless.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Dead Again.* #2—*Hot Shots!* #3—*Defenseless.* #4—*Regarding Henry.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*101 Dalmations; Problem Child 2.* #2—*True Identity; Robin Hood; Hot Shots!*

969. TEANECK—MOVIE CITY—(836-3334). #1—*101 Dalmations; Regarding Henry.* #2—*Boyz N the Hood; Child's Play 3.* #3—*True Identity; Doc Hollywood.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Europa, Europa.* #2—*The Doctor.* #3—*Doc Hollywood.* #4—*101 Dalmations.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*The Doctor.* #2—*City Slickers; Boyz N the Hood.* #3—*Bingo.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Defenseless.* #2—*Hot Shots!* #3—*Doc Hollywood.* #4—*Terminator 2.*

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BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ ***New films recommended by New York's critic.***

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **3, 813**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always *ranting* about. Fat, vulgar, *demonstrative* Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. Charlie eventually commits a grisly act that brings Barton to life creatively—a sick-joke dénouement that doesn't emerge from the earlier parts of the movie, which are in an observantly satirical style. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **7, 7, 43, 43, 53, 203, 219, 514, 612, 702, 920, 937**

BINGO—(1 hr. 27 min.; 1991) The American family as seen through the eyes of man's best friend. Directed by Matthew Robbins. With Cindy Williams, David Rasche, and Robert J. Steinmiller Jr. PG. **155, 160, 204, 206, 307, 309, 500, 511, 513, 514, 517, 520, 522, 530, 601, 606, 625, 706, 755, 930, 932, 933, 934, 950, 964, 971**

BODY PARTS—(1 hr. 29 min.; 1991) When a criminal psychologist loses an arm in an automobile accident, he agrees to undergo an experimental grafting of a new arm. The thriller begins when the newly grafted arm—once that of a convicted murderer—starts to take over. Directed by Eric Red. With Jeff Fahey and Lindsay Duncan. R. **36, 160, 530, 908**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **9, 9, 19, 26, 33, 42, 66, 89, 158, 160, 203, 204, 211, 218, 314, 515, 522, 530, 530, 601, 606, 608, 706, 709, 755, 820, 902, 908, 912, 918, 969, 971**

CHILD'S PLAY 3—(1 hr. 30 min.; 1991) Just when you thought it was safe, Chucky's back. This time he terrorizes Andy Barclay, now sixteen, at a military academy. Directed by Jack Bender. R. **2, 12, 20, 20, 22, 31, 38, 52, 68, 87, 91, 150, 155, 156, 157, 158, 158, 160, 160, 204, 208, 210, 211, 211, 213, 213, 217, 218, 218, 220, 222, 300, 303, 304, 307, 310, 314, 314, 317, 318, 322, 400, 406, 503, 504, 505, 506, 507, 509, 517, 520, 522, 524, 530, 530, 532, 601, 606, 608, 610, 611, 616, 618, 619, 625, 634, 706, 708, 723, 724, 753, 755, 800, 807, 810, 818, 900, 901, 902, 902, 904, 904, 917, 931, 933, 950, 952, 953, 962, 962, 964, 965, 969**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **3, 18, 38, 49, 85, 158, 200, 307, 315, 320, 401, 509, 511, 523, 524, 533, 601, 606, 608, 610, 611, 616, 619, 621, 625, 631, 634, 636, 706, 707, 714, 723, 755, 757, 800, 805, 817, 916, 920, 958, 961, 963, 965, 971**

THE COMMITMENTS—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **19, 19, 41, 61, 80, 206, 219, 219, 304, 313, 315, 315, 406, 505, 514, 514, 523, 527, 606, 608, 612, 625, 702, 706, 808, 820, 904, 922, 961, 961, 965**

CROOKED HEARTS—(1 hr. 52 min.; 1991) Adapted from Robert Boswell's novel about the complex web of the American family, focusing on one son's struggle to free himself from a family that loves too much. R. **62**

THE DARK BACKWARD—(1 hr. 37 min.; 1991) The rather ordinary life of a garbageman living in an industrial wasteland is perversely changed by the growth of a third arm in the middle of his back. Written and directed by Adam Rifkin. With Judd Nelson, Bill Paxton, Wayne Newton, Lara Flynn Boyle, James Caan, and Rob Lowe. NR. **14**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. And neither Branagh nor Thompson is right for the kind of preposterously grandiose roles once played by James Mason and Ann Todd or Robert Taylor and Joan Crawford. With Robin Williams (unbilled). (9/9/91) R. **9, 9, 19, 24, 32, 62, 65, 85, 157, 158, 160, 200, 203, 214, 215, 216, 219, 220, 300, 302, 304, 306, 308, 312, 315, 319, 401, 406, 505, 506, 512, 516, 517, 519, 524, 528, 532, 533, 603, 606, 608, 610, 612, 617, 625, 635, 638, 700, 703, 706, 718, 723, 755, 801, 808, 809, 819, 820, 900, 902, 905, 912, 934, 936, 951, 952, 953, 961, 965, 967**

DEFENSELESS—(1 hr. 44 min.; 1991) Steven Seldes seemed like the perfect man: a devoted husband, a loving father, and a successful businessman. But when Seldes is mysteriously murdered, detective George Beutel finds a seamy underside where everyone has a motive. Directed by Martin Campbell. With Barbara Hershey, Sam Shepard, and Mary Beth Hurt. R. **9, 19, 33, 53, 87, 158, 160, 206, 210, 214**

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **19, 26, 37, 44, 85, 200, 213, 301, 306, 311, 316, 406, 502, 503, 504, 505, 507, 513, 517, 520, 523, 524, 533, 603, 606, 608, 610, 612, 621, 621, 625, 702, 703, 706, 708, 724, 753, 756, 764, 802, 817, 818, 819, 820, 905, 906, 917, 933, 965, 969, 970, 972**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient—the kind of role that Bette Davis would have played with an eye-popping rage bordering on madness. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. Together they dance by a desert lake, and she tells him parables. The film moves outdoors, and banalities soar to the skies. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Written by the Australian screenwriter Robert Caswell, who has adapted a book called *A Taste of My Own Medicine,* by an Oregon physician named Ed Rosenbaum. Directed by Randa Haines. (8/5/91) R. **21, 55, 79, 200, 206, 215, 219, 301, 308, 310, 319, 406, 501, 505, 512, 523, 524, 526, 533, 601, 606, 608, 610, 613, 625, 634, 635, 638, 702, 706, 709, 718, 753, 755, 801, 808, 819, 821, 905, 917, 930, 938, 961, 965, 970, 971**

DOGFIGHT—(1 hr. 34 min.; 1991) Four young Marines on their last night before shipping out stage a contest to find the ugliest date. But a shy, plain waitress (Lili Taylor) gives the game an unexpected twist and shows her date (River Phoenix) that she is more than just an ugly face. R. **50**

DOUBLE IMPACT—(1 hr. 58 min.; 1991) Jean Claude Van Damme doubles up as twin kick-boxing champs who take on the Chinese mafia to avenge the murder of their parents. Directed by Sheldon Lettich. R. **5, 19, 31, 52, 150, 157, 158, 160, 200, 208, 211, 214, 218, 220, 222, 300, 304, 310, 317, 318, 406, 503, 514, 517, 521, 530, 606, 608, 621, 625, 706, 723, 818, 901, 902, 905, 907, 911, 912, 961, 965**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **81, 206, 309, 534, 719, 813, 935, 970**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **10, 206, 309, 321, 515, 522, 813**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3**

FREDDY'S DEAD: THE FINAL NIGHTMARE—(1 hr. 36 min.; 1991) Rachel Talalay directs Freddy's last hurrah, adding the latest 3-D technology to the special effects that have made this horror-thriller series such a scream. With Robert Englund and Lisa Zane. R. **2, 5, 19, 31, 52, 68, 87, 91, 155, 300, 304, 307, 310, 318, 406, 503, 507, 514, 517, 532, 601, 610, 625, 708, 723, 756, 818, 956**

HARLEY DAVIDSON AND THE MARLBORO MAN—(1 hr. 40 min.; 1991) A philosophical drifter (Mickey Rourke) and a former rodeo cowboy (Don Johnson) rev up their motorbikes to save their favorite dive bar, the Rock 'n Roll Grill. Directed by Simon Wincer. R. **5, 18, 24, 36, 160, 200, 305, 314, 530, 606, 608, 625, 714, 724, 753, 815, 900, 905, 961**

HOT SHOTS!—(1 hr. 25 min.; 1991) Clumsy spoof of *Top Gun* with Charlie Sheen in the Tom Cruise role. Some laughs, but much of the movie is clunky and the flying sequences are downright cheesy. Directed by Jim Abrahams. (8/19/91) PG-13. **12, 19, 25, 33, 48, 68, 83, 91, 150, 155, 158, 160, 200, 214, 217, 219, 220, 300, 302, 304, 306, 313, 315, 316, 319, 322, 406, 500, 503, 504, 505, 506, 514, 516, 517, 527, 530, 600, 606, 608, 610, 611, 616, 619, 621, 625, 631, 639, 706, 708, 709, 714, 723, 724, 756, 759, 803, 805, 809, 816, 818, 900, 901, 902, 904, 906, 910, 912, 922, 933, 934, 937, 950, 958, 961, 963, 965, 967, 968, 972**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said.* If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? (6/17/91) R. **6, 36, 530, 630, 918**

LIFE STINKS—(1 hr. 34 min.; 1991) On a dare, a ruthless millionaire slums it in downtown L.A. for 30 days without his money, connections, or identity. Directed and starring Mel Brooks. With Lesley Ann Warren, Jeffrey Tambor, Stuart Pankin, and Howard Morris. PG-13. **511, 709, 762**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **14**

A MATTER OF DEGREES—(1 hr. 38 min.; 1991) In this humorous look at the Reagan era, a college senior facing the impending doom of graduation yearns for the idealism of the sixties. With Arye Gross, Tom Sizemore, Judith Hoag. NR. **10**

★**THE MIRACLE**—(1 hr. 37 min.; 1991) Neil Jordan, the director of *Mona Lisa,* is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that is extremely pleasing. Jordan's new film sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunshiny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. (8/5/91) NR. **10, 55**

MOBSTERS—(1 hr. 43 min.; 1991) Christian Slater, Patrick Dempsey, Richard Grieco, and Costas Mandylor star as mobsters in the making in the true story of the rise of organized crime from 1917 to 1930. R. **160, 530, 901, 904, 907, 953**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory,* the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **50**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) In this new spoof, "un film de David Zucker," a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela's turban. The movie mixes together low farce, slapstick, and burlesque, and some of it is extremely funny. But one wears down fast. Zucker's ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. The usual collection of exquisitely chosen third-raters—Leslie Nielsen, George Kennedy, O. J. Simpson, Robert Goulet—manage only a single tic (say, a weird look when they hear something not quite right). Talented comic actors could do much more. Priscilla Presley, of the plastic cheeks and haughty, blinking eyes, is actually the closest thing to comic style in the movie. (7/29/91) PG-13. **18, 38, 45, 156, 160, 305, 515, 521, 530, 601, 904, 908**

NAKED TANGO—(1 hr. 30 min.; 1991) Rebelling against her domineering Argentine husband, the Parisian Stephanie poses as an immigrant mail-order bride. But instead of freedom, she finds herself a captive again, this time in the dangerous lair of a tango bordello. Set in 1924 Buenos Aires. Directed by Leonard Schrader. With Mathilda May, Fernando Rey, and Esai Morales. R. **10, 55**

ONE HAND DON'T CLAP—(1 hr. 32 min.; 1991) A documentary on the history of calypso and its recent offshoot, soca—focusing on Lord Kitchener, who introduced calypso to London, and the first woman of calypso, Calypso Rose. Directed and edited by Kavery Dutta. With Black Stalin, David Rudder, Mighty Duke, Natasha Wilson, and others. NR. **10**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1, 81, 612**

THE POPE MUST DIE—(1 hr. 39 min.; 1991) The comical mishaps of Pope Dave—a simple country priest who is mistakenly elected to the papacy. With Robbie Coltrane, Beverly D'Angelo, Herbert Lom, and Alex Rocco. R. **9, 40, 64, 85**

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Trixie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasback. PG-13. **400, 530, 968**

PURE LUCK—(1 hr. 36 min.; 1991) A clumsy accountant (Martin Short) embarks on a mission to save an equally accident-prone heiress (Sheila Kelley) with a by-the-book private dick (Danny Glover) as his unlikely partner. Directed by Nadia Tass. PG. **19, 51, 158, 160, 200, 213, 219, 222, 302, 319, 406, 503, 506, 517, 523, 524, 532, 533, 606, 608, 610, 616, 618, 620, 621, 623, 625, 627, 633, 636, 762, 908, 934, 958, 963**

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyer's loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. **14, 18, 24, 38, 60, 200, 305, 315, 507, 512, 522, 524, 621, 807, 906, 912, 936, 950, 953, 956, 967, 969**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **18, 33, 54, 85, 155, 216, 219, 220, 307, 311, 319, 406, 503, 506, 507, 509, 510, 601, 517, 519, 521, 522, 526, 533, 606, 608, 610, 611, 625, 636, 704, 723, 724, 759, 802, 815, 900, 904, 912, 933, 934, 938, 950, 953, 961, 964, 968**

SEX, DRUGS, ROCK & ROLL—(1 hr. 36 min.; 1991) Reviewed in this issue. R. **3, 49**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3**

★**THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **63**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **37**

SWAN LAKE—THE ZONE—(1 hr. 36 min.; 1990) An expressionistic tale of a Soviet prisoner, his escape and refuge in a huge hammer-and-sickle monument, and his subsequent betrayal. Based on the biographical short stories by Sergei Paradjanov. Directed by Yuri Illenko. NR. **1**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **38, 522**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Cameron shows us, as an omen, babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg killers bashing everything, without restraint. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, is lithe and slender, with a pale, symmetrical poker face leading down to a pointed chin. He can hold his dead-eye stare when he's running at top speed, his arms flailing—he's a great menacing, mechanical booby. Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with a sickening speed, it rises out of its liquefacient state, head first, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **7, 18, 18, 33, 60, 85, 155, 157, 158, 160, 204, 210, 214, 216, 217, 218, 219, 222, 300, 304, 306, 307, 313, 315, 317, 318, 400, 406, 500, 505, 512, 513, 514, 516, 517, 527, 530, 600, 606, 608, 610, 625, 627, 631, 634, 635, 706, 708, 709, 714, 723, 724, 755, 760, 803, 810, 816, 818, 902, 905, 911, 920, 932, 934, 937, 950, 952, 961, 965, 972**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 26, 38, 46, 66, 401, 504, 512, 522, 613, 700, 952**

TRUE IDENTITY—(1 hr.; 32 min.; 1991) When Miles Pope, a down-and-out actor, unwittingly discovers the secrets of an infamous Mafia don, all sorts of comic complications occur as he tries to save his own hide and expose the mobster. Directed by Charles Lane. R. **10, 20, 26, 34, 44, 89, 156, 157, 158, 160, 210, 213, 222, 305, 314, 319, 510, 530, 606, 608, 625, 706, 716, 753, 818, 902, 904, 918, 922, 950, 962, 968, 969**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. **3**

UP AGAINST THE WALL—(1 hr. 42 min.; 1991) A black teenager escapes the inner city only to find that life in the suburbs has its own problems. With Marla Gibbs, Ron O'Neal, and Stoney Jackson. PG-13. **38**

URANUS—(1 hr. 40 min.; 1991) Claude Berri's talkative, convoluted, high-strung drama of the period just after Liberation in France. In a small town that was heavily bombed during the war, the Communists who played a role in the Resistance have taken over and are making trouble for citizens who collaborated with the Germans (i.e., almost everyone). Shamefaced men keep their eyes lowered in the cafés and streets. Fear loiters everywhere and also a new hypocrisy: Those who kept quiet or actively collaborated are trying to whitewash their own behavior or lay off the blame on others. Berri gives us a variety of types—a compromised bourgeois (Jean-Pierre Marielle), a saintly schoolteacher (Philippe Noiret) who also kept his head down during the war and now refuses to judge anyone, including the Fascist propagandist that the bourgeois takes into his house. Berri appears to be making a show of his tolerance, and he's confused: On the basis of this movie, one might easily come to the conclusion that "hypocrisy" is a crime beneath contempt but "sincere" support of Nazism is a mere pardonable lapse in a man of character. On the other hand, Gérard Depardieu gives a wondrous performance as an alcoholic clod who ran some modest black-market activities during the war and has fallen in love with poetry. Based on a novel by Marcel Aymé, who wrote for an anti-Semitic newspaper during the Occupation. (9/9/91) NR. **81**

REVIVALS

A CLOCKWORK ORANGE—(2 hrs. 17 min.; 1971) Stanley Kubrick at his splashiest, most superficially aggressive and effect-ridden worst. Based on Anthony Burgess's novel, the movie has neither the verbal richness of Burgess's language nor the human values inherent in the story. Sensation seekers may derive some simplistic satisfactions. Starring Malcolm McDowell. **1**

THE CONFORMIST—(1 hr. 55 min.; 1970) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. **8**

NEAR DARK—(1 hr. 35 min.; 1987) Vampire-in-training Adrian Pasdar rebels against his vampire friends when they decide to dine on his family. With Jenny Wright and Lance Henriksen. Screenplay by Eric Red and Kathryn Bigelow. Dir Bigelow. R. **1**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 26, 55, 158, 160, 200, 206, 211, 309, 314, 401, 506, 511, 520, 523, 524, 530, 601, 606, 608, 608, 611, 619, 621, 636, 709, 714, 753, 755, 817, 818, 907, 908, 912, 918, 933, 938, 953, 965, 968, 969, 970**

THEATER
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BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; and Gillian Lynne is the associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at at 2, $32-$50. Saturday at 2 and Sunday at 3; Monday-Saturday (except for Thursdays, which are always dark) at 8, $42.50-$60. **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also in the cast are Donna Bullock, Susan Terry, Linda Thorsen. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 30 mind. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday-Saturday at 8, Saturday at 2; Wednesday at 2; $40-$60. Opened: 11/12/89. **Martin Beck,** 302 West 45th Street (246-0102). Two hrs. ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; $25 to $50. Two hundred tickets are available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hours and fifteen minutes. ● ● **IRLS**

LOST IN YONKERS—Mercedes McCambridge, Bruno Kirby, and Jane Kaczmarek in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish grandmother who rules her house with an iron fist. The production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, featuring Mark Blum, Jamie Marsh, Benny Grant, and Lauren Klein, is flawless. Monday-Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role on Wednesday matinees and Saturday evenings. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the efficient and lively cast of singers and dancers are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Desiree Scott. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m. Tickets are $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). Two hours and thirty minutes ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music is by Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. $35 to $60; Wednesday at 2 p.m., $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). Two hours and thirty minutes **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater,** situated on the main floor in the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). One hour and thirty minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91, At the **Palace Theater,** 1564 Broadway at Forty-seventh Street (730-8200). Two hours and forty minutes **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater,** 407 West Forty-third Street (307-4100).

ANOTHER PERSON IS A FOREIGN COUNTRY—Charles L. Mee, Jr.'s play, directed by Anne Bogart, shows thirty-five outcasts, used to the margins of society and beyond, who are sharing their various experiences of being different; presented in the courtyard of a former nursing home built in 1884. Featured in the cast are Kelly Taffe, David Steinberg, Christine Campbell, Terence Mintern, Robert Beatty, Jr., Maria Clark, Tom Nelis, Jennifer Rohn, and Bruce Hlibok. Tuesday through Sunday at 8:30; $15; through 9/29. An En Garde Arts production at **The Towers Theater,** Central Park West and 106th Street (274-8123).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20; through 11/24. At **The Courtyard Theater**, 39 Grove Street (869-3530).

BON APPETIT—"An Evening with Jean Stapleton", with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. And a musical setting of a Julia Child recipe for Gateau au Chocolat. Sunday through Thursday at 8 p.m., $22 to $25; Friday and Saturday at 8 p.m., $24 and $27; 9/16 through 11/3. At the **CSC Repertory Theater,** 136 East Thirteenth Street (677-4210).

BREAKING LEGS—PhilipBosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon's world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; $20. At the **Double Image Theater**, 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway (in its thirty-second year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, and featuring in the cast Mary Ellen Ashley, Kim Cea, Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday-Thursday at 8 p.m., Saturday at 3 p.m. and 8 p.m., and Sunday at 2 p.m. and 5 p.m; $20. At the **John Houseman Studio Theater**, 450 West Forty-second Street (564-8038).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. As of 9/11, no Wednesday matinee, but a Sunday performance at 7:30 instead. Tuesday through Friday at 8:30 p.m.; Saturday at 7 and 10.; Wednesday at 2:30; and Sunday at 3:30 p.m.; $32.50 to $35. At **Theater East,** 211 E. Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are John Caracciola, Matt McClanahan, Drew Geraci, and Steve Gunderson. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West Seventy-second Street (595-7400). ●

FRANKENSTEIN—A new version of the classic Mary Shelley novel, adapted by Joel Leffert and Nancy Nichols, and directed by Ted Davis. The story tells of one man obsessed with the desire to create life and the terrifying consequnces of his inability to nurture his creation. Featured in the cast are James L. Walker (Victor Frankenstein), Timothy Wheeler (the creature), Jean Tafler, Barry Craig Friedman, Jenn Thompson, and Larry Swansen. Thursday through Saturday at 8, Sunday at 3 (added performance 10/5 at 2 p.m.); $10; 9/16 through 10/5. At the **Soho Repertory Theater,** 46 Walker Street (695-2358).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Chandra Wilson, Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $30-$35. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday at 2 p.m.; $20; through September. At the **Red Blazer Too**, 349 West Forty-sixth Street (564-8038).

THE HIDEAWAY HILTON—Michael R. Fife's drama, set in the future, when people have given up trying to find a cure for a fatal disease and have instituted round-ups to gather and relocate all sufferers; directed by Gregg Stebben. Featured in the cast are Brian Jennings, Jaime Sheedy, Melinda Mullins, Marc Nohe, Michael Fife, and Anna Bess Lank. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m. and 8 p.m.; through 9/15; $22. **Theater,** 224 Waverly Place (757-7059).

I'VE GOT INK—A newsroom comedy by Dan Blue, directed by Flic Dowell. Saturday at 7 p.m. and 10 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; through 9/15. At the **Wings Theater** in the Archive, Lowr Level, 154 Christopher Street (627-2961).

THE JERSEY GIRLS—Larry Manogue's play tries to counter the negative image he seems to think his home state appears to suffer in theater and film, and the cast includes a California girl so man-crazy she makes the Jersey girls look like shut-ins. Featured in the cast are Suzanne Scott, William White, Kipling Berger, and Kimberly Auslander; directed by Ken Lang. $17.50 to $20; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. With Roxanne Hart, Anthony Heald, Jonathan Hadary, and Deborah Rush. Monday-Saturday at 8, Wednesday at 3 p.m., and Saturday at 2 p.m.; tickets are $35. A Manhattan Theater Club production at the **City Center's Stage I,** 131 West Fifty-fifth Street (581-7907).

MACBETH—In this study of unbridled ambition and its consequences, Stephen McHattie has the title role with Jennifer Harmon as his Lady, Richard McWilliams as Macduff; and there is a cast of twenty. Friday through Thursday at 8 p.m., Saturday, Sunday and Wednesday, also at 2 p.m.; 9/13 through 25, 9/26 to 10/27. $24 on weekdays, $20 on weekdays. Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

THE MATCHMAKER—Dorothy Loudon, Joseph Bova, Lisa Emery and Jim Fyfe star in this revival of Thornton Wilder's farce, set in Little Old New York in the 1880s; directed by Lonny Price. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m.; through 9/22; $25 to $35. At the **Roundabout Theater**, 100 East 17th Street (420-1883).

THE MISANTHROPE—Moliere's play about a man's conflict between the society he hates and the socialite he loves; directed by Brenda Lynn Bynum, translated by Donald Frame. Thursday-Saturday at 8, Sunday at 5; 9/12-10/6; $10. **Oasis**, 230 E. 9th Street (673-3706).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday, Wednesday, Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday and Wednesday at 2, Sunday at 3, $32.50. **Douglas Fairbanks Theater**, 432 W. Forty-second Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday-Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $32.50-$35; dinner available. **Blue Angel**, 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: they've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m.; $35. At the **John Houseman**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. With Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, Dean Gardner. Monday and Thursday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West Fifty-fifth Street (695-3401). ● ●

RED SCARE ON SUNSET—Charles Busch's play focuses on the 1950s Hollywood stac Mary Dale (played to the hilt by Charles Busch) who finds out, to her horror and dismay, that she is married to a communist (Eeek!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, Arnie Kolodner. Tuesday through Friday at 8, Saturday at 7 and 10; Sunday at 3 and 7:30; $30 to $32.50; through 9/15. At the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

REPERTORIO ESPANOL—Events at present scheduled for the summer: Jacobo Langner's *Esperando La Carroz* (Waiting for the Hearse); directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). Pilar Rioja with an evening of flamenco and traditional Spanish dance ($18 to $25). For schedule of dates and times information, please phone theater. At the **Gramercy Arts Theater**, 138 East Twenty-seventh Street (889-2850).

RING AROUND THE MOON—A revival of Jean Anouilh's comedy, translated and adapted by Christopher Fry and directed by Mary Alvarez, which tells the story of a set of identical twins, one a witty, cynical man of the world, the other a moping, moon-faced puppy type. With Jeff Buckner, Michael Wire, Martin Everall, Mark Rogers, Fred Harlow, Candis Paule-Riggs, Kate Landro, Lou Kylis, Marilyn Price, Lee Eypper, and Wendy Coates. Through 9/22; Thursday through Saturday at 8; Sunday at 3; (an extra performance Wednesday, 9/18, at 8); $10. At the **Synchonicity Space Theater**, 55 Mercer Street (586-1001).

SARRASINE—Adapted by Neil Bartlett and Nicolas Bloomfield from a Honore de Balzac work, starring Bette Bourne, Sheila Ballantione, Beverley Klein, Francois Testory, about a woman's obsession with a voice (that of a castrato) so pure and passionate that it changed her life. 9/10-14 at 8, 9/15 at 3; $15. British Theater Company Gloria at **Dance Theater Workshop,** 219 West Nineteenth Street (691-6500).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie, Joinin' of the Colors*, musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. With Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, Lorraine Serabian. Thursday-Monday at 7; $18.50. **Improvisation**, 358 W. 44th (765-8268).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize-winning play dramatizes the indestructability of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. With Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky. Thursday-Saturday at 8, Sunday at 3; $16; through 11/22. Jean Cocteau at **Bouwerie Lane**, 330 Bowery (677-0060).

SLASHER: THE SPLATTER ROCK MUSICAL—A revival of the musical comedy with book by Michael Hillyer, Biff Paruolo, and Bill Wheeler, with music and lyrics by Michael Calderwood; directed by Jonathan Silver. Tuesday through Friday at 8 p.m.; $15; through 10/4. At the **Wings Theater** in the Archive, Lower Level, 154 Christopher Street (627-2961).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** Seventeen Irving Place (228-0844).

SPARKY'S LAST DANCE—Described by its author Richard Lay as "a black comedy about white trash", play has a Death Row setting; directed by John Wall. Featured in the cast are Dennis Dooley (who stars as the killer Hurricane), Bonnie Haagebuch (as his sister), and Helen Abrams (as his girl friend). Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15 to $18; through 9/29. At the **Forty-fifth Street Theater**, 354 West Forty-fifth Street (582-7862).

SUBLIME LIVES—Paul Firestone's play, directed by William E. Hunt, captures a part of America's great theatrical history, dealing with the lives of an actor/manager, a playwright, a drama critic, and two leading actresses. Featured in the cast are Lenny Singer, Pamela Cecil, Julia Meade, Jordan Charney, Ron Keith, Thom Christopher, and Hans Friedrichs. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $20 to $25. At the **Theater Row Theater**, 424 West Forty-second Street (564-8038).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; through 9/28; $10. At **Dick Shea's Studio Theater**, 100 East Sixteenth Street (243-6542).

TARTUFFE—Moliere's mid-17th century comedy is a concoction of desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. With Martin LaPlatney, Joanne Camp, Frank Geraci, Arnie Burton, Hank Wagner, Dugg Smith, Janine Lindsay, Earle Edgerton, Kathryn Lee, Julia Glander. Tuesday-Friday at 8, Saturday at 5 and 9, Sunday at 2; through 10/19 (no performance 9/17, special performance 9/16 at 8 p.m.); $12-$16. **Pearl Theater**, 125 West 22nd Street (645-7708).

THE TIME MACHINE—H. G. Wells's classic novel in which an English inventor travels a thousand years and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Minco as the intrepid Time Traveler. Wednesday-Saturday at 8 p.m., Sunday at 3 p.m.; $12; through 9/22. **Second Studio for Actors,** 163 West 23rd Street, on the fourth floor (463-7050).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE TREASURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada deals with love and relationships in a society where drug use, anonymous sex, and murder are regular occurrences; directed by Derek Goldby. Featured in the cast are Kim Pistone, iLenore Zann, Michael Connor, Scott Renderer, Tom Hodges, Robert McCaskill, Michelle Kronin, and Olivia Negron. Tuesday through Friday at 8, Saturday at 7 and 10, and Sunday at 3 and 7 p.m. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

OFF OFF BROADWAY

BATTERY—Daniel Therriault's play, set in a cluttered home-appliance store in Chicago, exposes the relationship between the master-electrician owner, his apprentice, and his feisty girlfriend; directed by Jim Abar. Featured in the cast are Danna Lyons, David Mogentale, and Charles Willey. Through 9/22. Phone theater for specific dates and times; $10. At the **29th Street Repertory,** 212 West Twenty-ninth Street, second floor (465-0575).

CHEKHOV-FONDREN BILL—Anton Chekhov's *Swan Song,* a tragi-comedy about an aging Shakespearean actor who's been reduced to playing clowns. And Fred Fondren's *Why There Are No Beavers at Miss Mary's Place,* a Southern play dealing with eccentric madness in regular folks; directed by Fred Fondren. Thursday-Saturday at 8; $10; through 9/28. At the **Prometheus,** 239 East Fifth Street (477-8689).

A DAY'S WORK—Truman Capote's short play bout a day's work in the life of a cleaning woman; followed by *Rex, Bird of Ill Omen, Rules of Love, Uncle Zepp,* short plays by Joe Pintauro. Tuesday-Saturday at 7:30; Saturday & Sunday at 2:30; 9/10-17. **McGinn-/Cazale Theater**, Broadway & 76th (575-7672).

DOOMSDAY—Mati Unt's drama, the earliest play to depict pre-Glasnost life in Soviet-Estonia with the action centering on a fun-loving Estonian family forced to undergo cardinal psychological changes as they are terrorized by both Nazi and Soviet perpetrators; directed by Linda Pakri. 9/11-13, 19-21; $10. **Arts Club Theater**, 570 Broome Street (447-5358).

DOUBLE BILL—Susan Glaspell's *Trifles*, and Strindberg's *Miss Julie*, the first examining a woman's place in the early part of the century, the second a masterpiece of the dissolution of sexual and class barriers. Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; 9/12 through 29; $10. At the **Avalon Repertory Theater,** 2744 Broadway at 105th Street (316-2668).

FURTIVE NUDIST—Ken Kampbell's one-man show is an autobiographical chronicle of true stories in a mosaic of very strange happenings as he capers across the sand dunes of Southern England. 9/12, 13, 14, 15 at 8; $10. At the Cahoots Studio, **Performance Space 122,** 190 First Avenue (924-0077).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday through Sunday at 8; $65. **Il Sole**, 40 West Fifty-sixth Street (696-8585).

THE INCURABLE ROMANTICS—Eddie Didonna's play, directed by Hossein Fassa, takes place in a single room at some point in the future where six characters are trapped, devoid of memory, sitting and captivated by television sets. Thursday to Sunday at 8; through 9/15; $10. At the **Broome Street Theater**, 559 Broome Street, at Varick (226-6213).

INVASION OF THE OOOOGS—Eric Swirsky's science fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse**, 39 Grove Street (841-0259).

THE LAST GOOD MOMENT OF LILY BAKER—Russell Davis's comedy about two couples who try to reconcile their dreams and expectations; directed by Oren Jacoby. With David Pillard, Irene Glezos, Fred Cabral, and Maureen Beitler. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3; through 9/14. A Flock Theater Company production at the **William Redfield Theater**, 354 West 45th Street (869-3530).

LINE—Israel Horovitz's long-running play, now in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth, is performed Wednesday, Saturday, and Sunday at 9:30; $10. In repertory with *I—Land,* excerpted from Sonia Picer's novel about daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10; through 10/13. At the **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).● ●

LOVE AND SEX IN SHAKESPEARE, A THEATRICAL KALEIDOSCOOPE—A modern experience constructed out of scenes from the Bard's romances by adaptor/director Paul Pierog, acted by the Wordspace Shakespeare Network. Specifically: Romeo and Juliet share A Midsummer Night's Dream with Two Gentlemen of Verona, making Much Ado About Nothing resulting As You Like It. 9/11 at 10:30 p.m.; $7. At the **Intar Theater**, 420 West Forty-second Street (932-3671).

LOVE OR WHAT?—Laura Cunningham's *The Man at the Door*, about matrimonial troubles; and Vernie DeLeo's *Beached*, about friends and lovers. 9/12, 13 at 8; $10;, 9/14 at 8, $15. **Theater 603,** Media Arts Building, 311 W. 43rd Street, 6th floor (535-6738).

LYSISTRATA—Aristophanes' comedy, directed by Mark McKenna, pokes fun at the Battle of the Sexes and the stupidity of war. Previews 9/9, 10, 11 at 8; $8. Opens 9/19; $10. **CBGB Gallery**, 313 Bowery (982-4052).

OUT AT SEA—Slawomir Mrozek's political satire presenting how all political structures ultimately benefit the privileged. Three men are on a raft in the sea. When provisions are exhausted, they realize one of them must be eaten. Directed by David LeBarron. Featured in the cast are Barry Cassidy, Laura Guthan, George Rex, and Ric Nese. Friday and Saturday at 11 p.m., Sunday at 8 p.m.; 9/13 through 22; $5. At the **House of Candles Theater**, 99 Stanton Street (353-3088).

PASSIONS AND PASTIMES—Five one-act plays: Scott Laughead's aerobic comedy, *Health Club*; Robert Cutrofello's drama, *Across Arkansas*; Matthew Calhoun's *Career Counseling* (a humorous look at people in the wrong jobs); Alan Eisenberg's *A Day in Queens* (about the realities of romance); and Luigia Miller's *The Little Saint Who Wouldn't* (a comedy about the nature of miracles). Wednesday through Saturday, Through 9/15 at 8 p.m.; Saturday and Sunday at 3 p.m.; $10. A Riverside Theater Workshop production at the **Intar Theater**, 420 West Forty-second Street (932-3671).

ROLLING THEATER—John Attanas's *Academic Affairs*, about friendship and deception on a college campus. Scott Tobin's *Green Light*, a psychological thriller. In repertory. Tuesday through Saturday at 8 p.m., Saturday and Sunday at 3 p.m.; through 9/15; $10. **Irish Arts Center**, 553 West 51st Street (966-4793).

SHAW*FEST '91—Two comedies by George Bernard Shaw: *How He Lied to Her Husband* presents the eternal triangle when an older woman's young lover writes poems which are discovered by her husband; directed by Norman Rhodes. *Village Wooing* begins aboard ship with a chatty village shop assistant and a rude guide book writers; then they meet again in her village; directed by Christopher Schario. Tuesday-Saturday at 8; Saturday and Sunday at 2; 9/10-15; $8. Roundabout Ensemble production at the **Susan Bloch Theater**, 307 West 26th Street (420-1360).

SOME OF US JUST AREN'T THAT WEIRD—Jeff Hagedorn's comedy about a journey through life, sex, and softball; directed by Laura Josepher. With Nina D'Abbracci, Ellen Weinberg, Bob Dillon, Ashley Warner, Nancy Flom, Sunday Theodore, Anthony Gallo, Richard Tanner, Whitney Hamilton, Lori Sypek, Kevin Hayes, Brian Honohan. Thursday through Sunday at 7 p.m.; $10; through 10/13. At the **13th Street Theater**, 50 West Thirteenth Street (675-6677).

TEN FOR TEN—An evening of original ten-minute musicals, Friday and Saturday, 9/13, 14 at 8, 9/15 at 1 and 7; $10, proceeds to help fight agains AIDS. **St. Paul and St. Andrew**, 263 West 86th Street (866-4454).

TITUS ANDRONICUS—Shakespeare's first tragedy spins a tale of treachery and vengeance; directed by David Herskovits. 9/11-15, 18-22, 25-29 at 7:30; $10. **NADA Theater**, 167 Ludlow Street (420-1466).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, and celebrate with the happy couple. Tuesday through Saturday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200).

TURNIP FESTIVAL—Series A: Tuesday-Saturday at 8, Sunday at 7, Saturday at 3, Sunday at 2; 9/3-22. Sylvia Cahill's *When Antonela Danced the Tango*; Alan Minieri's *He Dies in the End (or, The Play by Play of the Play)*. Series B: Billy Aronson's *Getting To Know You*; Richard Keller's *The Distribution Curve*; Carol Turturro's *Still Life in Red Pots*; 9/12, 13, 14, 17, 18, 19, 20, 21, 22, at 8; matinee on 9/15; $8-$10. **Harold Clurman**, 412 West Forty-second Street (463-9611).

UNCLE VANYA—Chekhov's drama plunges deep inside the emotional whirlwind of a provincial Russian family; directed by Jocelyn Cramer. Wednesday-Saturday at 8; $10; through 9/28. Independent Theater, **House of Candles Theater**, 99 Stanton Street (353-3088).

WITS END—Double bill: Anton Chekov's *Summer in the Country*, directed by David Wyeth, and Mauryne Horan's *Salt of the Earth*, directed by Allan Michael Grosman. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $8; through 9/22. At the **Westside Repertory**, 252 West Eighty-first Street (874-7290).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BARTHOLOMEUS BREENBERGH—Paintings and drawings executed in Rome and Amsterdam by this Dutch artist (1598–1657); 9/17–10/31. Feigen, 49 E. 68th St. (628-0700).

ROBERT CHAMBERS/WILLIAM SCHUCK—A site-specific sculpture installation/Wall sculptures in steel wool, plywood, and lead. Through 9/28. Sculpture Center, 167 E. 69th St. (879-3500).

JORGE EDUARDO—Realist landscape and cityscape paintings by a Brazilian artist; through 10/5. Kouros, 23 E. 73rd St. (288-5888).

LEE M. LEIGHNER/MELISSA A. BOHANNAN—Expressionistic landscape paintings/Watercolors of the swamps of New Jersey. Through 9/27. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163).

DAVID SMITH/A. R. PENCK—Abstract paintings on paper in black egg ink and colored tempera from 1953–61/Ten paintings from 1982–90. Through 10/5. Salander-O'Reilly, 20 E. 79th St. (879-6606).

DON VAN VLIET—Recent abstract paintings; 9/13–10/26. Werner, 21 E. 67th St. (988-1623).

57th Street Area

RUDY AUTIO—Figurative ceramic vessels; 9/12–10/26. Drutt, 41 E. 57th St. (974-7700).

THOMAS BANG—Painted wall sculptures; through 9/28. Siegel, 24 W. 57th St. (586-0605).

ROBERT BARRY—A new projection titled "Not Intended"; through 10/5. Solomon, 724 Fifth Ave. (757-7777).

JOAN BROWN—A memorial exhibition of self-portraits from 1970 to 1983, including "Homage to Akhenaton" and works from her "Alcatraz Swim" series; 9/12–10/23. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN BUTTON—Paintings, watercolors, pastels, and drawings of realist cityscapes from 1963–1982; through 10/5. Fischbach, 24 W. 57th St. (759-2345).

JOHN STEUART CURRY—A retrospective of paintings, watercolors, and drawings by this Regionalist artist who was fascinated by themes of nature, violence, and the life of the average man; through 9/28. ACA, 41 E. 57th St. (644-8300).

MARYLYN DINTENFASS—Ceramic sculptures and works on paper; 9/12–10/10. Dintenfass, 50 W. 57th St. (581-2268).

AL HELD—Recent watercolors that evoke recollections of the structures and landscapes in early Italian Renaissance paintings; through 10/12. Emmerich, 41 E. 57th St. (752-0124).

DONALD JUDD—Recent sculptures in anodized steel and plywood; 9/13–10/19. Pace, 32 E. 57th St. (421-3292).

STEPHANIE KIRSCHEN-COLE—New mixed-media collages; through 9/26. De Nagy, 41 W. 57th St. (421-3790).

HOLLY LANE—Painted constructions that are reminiscent of altarpieces, depicting imagery from nature; through 9/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

BLANCHE LAZZELL—Modernist paintings, watercolors, and woodblock prints; through 9/29. Archives of American Art, 1285 Ave. of the Americas (399-5015), Mon.–Fri. 9:30–4:45.

JOHN MCLAUGHLIN—A survey of paintings, from the more complex works of the 1950s to the dramatically simplified, monolithic, black-and-white paintings of the 1960s; 9/12–10/12. Emmerich, 41 E. 57th St. (752-0124).

GEORGE NEGROPONTE—Recent abstract paintings; through 10/3. McCoy, 41 E. 57th St. (319-1996).

DAVID SALLE/MAN RAY—Photographs used as studies for paintings, from 1980 to 1990/His "Natural Paintings," made by pressing paint to canvas. Through 10/12. Miller, 41 E. 57th St. (980-5454).

DANIEL SINCLAIR—Sculptural assemblages fabricated from aluminum, copper, brass, and steel; 9/14–23. Goodman, 41 E. 57th St. (593-3737).

NOT VITAL—A survey of prints and multiples by this Swiss artist; through 10/26. Baron/Boisante, 50 W. 57th St. (581-9191).

REBECCA WELZ/RUTH LEONARD—New abstract floor and wall sculptures made by sewing folded, angular sheets of Plexiglas to configurations of painted or aluminum-wrapped strips of wood, using stainless steel thread/New landscape paintings with glossy, heavily-worked surfaces. Through 9/28. Borgenicht, 724 Fifth Ave. (247-2111).

BETTINA WERNER—Textural minimalist paintings; 9/12–10/12. Del Re, 41 E. 57th St. (688-1843).

SoHo and TriBeCa

EDUARDO ARRANZ-BRAVO—Paintings and lithographs by a Barcelonian artist; through 9/24. Ergane, 469 W. Broadway (228-9600).

ADOLF BENCA—Paintings from his "Cantos Series" that deal with themes of hunger, homelessness, and a loss of spirituality; through 9/28. M-13, 72 Greene St. (925-3007).

MARY BEYT—Paintings in which commercially-manufactured lace has been used as a stencil to create grid-like structures; through 10/5. Klagsbrun, 51 Greene St. (925-5157).

PAUL BRACH—Paintings and pastels of southwestern landscapes during thunderstorms; through 10/1. Steinbaum, 133 Greene St. (431-4224).

GANDY BRODIE—Delicate paintings of such everyday subject matter as plants, trees, and still life, by this artist who died in 1975; 9/14–10/12. Thorp, 103 Prince St. (431-6880).

BERNARD CHAET—Portraits, landscapes, and still lifes; 9/11–10/12. Pearl, 420 W. Broadway (966-5506).

JAMES O. CLARK—Sculptures constructed from industrial materials such as colorfully insulated copper wire, twisted metal, scraps of wood, and neon or fluorescent lights; through 10/5. Protetch, 560 Broadway (966-5454).

PETAH COYNE—Recent sculptures that hang from the ceiling and are constructed from chicken wire, metal shavings, car parts, and other materials. At Brown, 23 Watts St. (219-1060), through 10/5; Shainman, 560 Broadway (966-3866), through 10/12.

NANCY DAVIDSON—Recent works in a series titled "Theatre Catalogue" that address the potential drama of the female body; 9/12–10/17. Anderson, 63 Thompson St. (431-8547).

GERALD DONATO/JAMES WOODSIDE—Paintings by both; through 9/28. Sermas, 19 Greene St. (431-5743).

VERA ELASSER-STAUB—Abstract paintings on paper; through 10/19. Engelhorn, 591 Broadway (966-6882).

RON ENGLISH—Paintings in a Pop-art style that deal with political and social issues, by an artist who often puts his works on billboards; 9/14–10/15. Stendhal, 622–26 Broadway (505-1201).

CHRISTIAN GARNETT/CATHERINE LEE—Recent abstract paintings/Monotypes. Through 10/9. Auchincloss, 556 Broadway (966-7753).

JUAN GONZALEZ—Recent collages based on Garcia Lorca's play, *As Soon as Five Years Pass*, and paintings and drawings focussing around the theme of Shakespeare's line, "All the world's a stage…"; through 10/9. Hoffman, 429 W. Broadway (966-6676).

NANCY GROSSMAN—Sculpture, paintings, drawings, and collages from 1963–1990; through 10/12. Exit Art, 578 Broadway (966-7745).

RUTH HARDINGER—Sculptures and "mound paintings" in pigmented plaster that refer to ancient myths and Central and Latin American cultures; 9/12–10/12. Staib, 8 Greene St. (941-5977).

DON JACOT—Realist paintings of urban scenes; through 9/28. Meisel, 141 Prince St. (677-1340).

DIANA JOHNSON—Figurative sculptures in bronze and terracotta; through 10/12. Australia, 98 Greene St. (274-9835).

DAVID KAPP—Heavily-layered paintings of abstracted traffic scenes; through 10/5. Beitzel, 102 Prince St. (219-2863).

NIKI KETCHMAN—New sculpture and paintings; through 9/28. Humphrey, 594 Broadway (226-5360).

HARRY KRAMER—Recent abstract paintings with all-over patterns; through 10/26. Cowles, 420 W. Broadway (925-3500).

ANNE LLOYD—New abstract paintings and works on paper; through 9/28. Perlow, 560 Broadway (941-1220).

JODY MANASEVIT—Conceptual abstract paintings on paving stones arranged on shelves; through 9/28. Condeso/Lawler, 76 Greene St. (219-1283).

JUDY MANNARINO—Watercolors that are layered with cage-like structures, veils of color, and quirky lines; 9/11–10/26. Penine Hart, 152 Wooster St. (982-1164).

ARNOLD MESCHES—New paintings and collages that juxtapose images of events and phenomena from different periods of time; 9/14–10/12. Donahue, 560 Broadway (226-1111).

TOBIAS MOSTEL/ZERO MOSTEL—Ceramic pots with erotic themes and paintings/Expressionistic paintings. Through 10/5. Bustamante, 560 Broadway (226-2108).

CYRILLA MOZENTER—Large floor sculptures inspired by the artist's encounters with the cycles of growth and decay as forces of nature in the urban and rural locations she grew up in; 9/12–10/12. Jamison Thomas, 588 Broadway (925-1055).

JIM NUTT—Nine recent portraits that are both confrontational and ambiguous; 9/14–10/16. Kind, 136 Greene St. (925-1200).

DAN PETERMAN—Works that are influenced by his involvement with the recycling industry in Chicago, including the re-designing of automobile tires, bottle crates, and assorted utensils; through 9/28. Alexander, 270 Lafayette St. (941-9094).

DON POLLACK—Recent paintings of landscape scenes that are a cross between the imaginary and the real; through 9/26. Cutler, 164 Mercer St. (219-1577).

LARRY POTTER—Lyrical abstract paintings by this black artist who moved from New York to Paris in the mid-1950s; through 10/1. Kelly, 591 Broadway (226-1660).

ERWIN PFRANG—Drawings inspired by James Joyce's *Ulysses*; through 10/5. Nolan, 560 Broadway (925-6190).

ADAM ROLSTON/JIM LONG—An installation that transforms the gallery into a warehouse of cardboard condom boxes made by the artist/Black-and-white photographic studies of male couples. Through 10/5. Wessel O'Connor, 580 Broadway (219-9524).

SARAH SEAGER—Recent paintings and sculpture; 9/14–10/12. Luhring Augustine, 130 Prince St. (219-9600).

HAROLD SHAPINSKY—Abstract works on paper; through 9/28. Helander, 415 W. Broadway (966-9797).

NANCY SHAVER—New works; 9/12–10/12. Marcus, 578 Broadway (226-3200).

JONATHAN SILVER—Monumental and pedestal-sized sculptures in plaster and bronze, plus graphite drawings; through 10/12. Munroe, 130 Prince St. (226-0040).

ALAN SONFIST—Drawings for environmental projects and sculpture; 9/12–10/12. LedisFlam, 584 Broadway (925-2806).

CHRISTINA STANKARD & ASK—Collaborative paintings in a series titled "At the Point of the Crossover"; through 9/29. Step, 66 Crosby St. (226-6516).

THE PEPPERS—Paintings, sculpture, and installations that address everyday life in the Soviet Union by Ludmila Skripkina and Oleg Petrenko, a young husband and wife team from Odessa; 9/14–10/12. Feldman, 31 Mercer St. (226-3232).

RICHARD TORCHIA—An installation of an illuminated fishbowl in the center of the gallery around which three lenses are positioned, projecting views of tropical fish onto circular screens mounted on the gallery's walls; through 10/5. Coup De Grace, 579 Broadway (431-5799).

FRANCOISE VERGIER—Life-size sculptures of women and smaller works that address the human form; through 10/5. Lipton, 67 Prince St. (925-7140).

URSULA VON RYDINGSVARD—New wood sculptures; 9/14–10/26. Lorence-Monk, 578 Broadway (431-3555).

ERWIN WURM—Conceptual sculptures that explore the fractures between everyday life and art, by an Austrian artist; through 10/12. Stux, 155 Spring St. (219-0010).

REMY ZAUGG—Paintings that investigate the acts and concepts of painting, and a series of prints about the history of painting; through 10/9. At Alexander, 59 Wooster St. (925-4338) (paintings) and Alexander Editions, 476 Broome St. (925-2070) (prints).

Other

MICHAEL ABRAMS—Surrealistic landscape paintings; through 10/5. The Gallery, Three Zero, 30 Bond St. (505-9668).

MARIE BARRETT—Mixed-media wall hangings that explore the impact of power structures on the Irish consciousness; 9/15–10/19. Irish Arts Center, 553 W. 51st St. (757-3318).

ALAN GLOVSKY/MICHAEL OTTERSEN—A collaborative installation that investigates the psychological effects of homelessness; 9/12–10/6. P.S. 122, 150 First Ave. (982-8605).

JUDY PEDERSON—Recent paintings and drawings of symbolic images; through 10/13. Illustration, 330 E. 11th St. (979-1014).

REGINA SILVEIRA/NELSON LEIRNER—Works by these two Brazilian artists. Through 11/2. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

ROBERT SMITHSON—A survey of works on paper from 1957–1973 and unpublished writings, by this American sculptor who died in a plane crash in 1973 at the age of 35; 9/11–10/26. Wallach Art Gallery, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-7288).

CHARLES WATSON—Watercolors and drawings of well-known sites in Italy, France, and England, from the 1880s to 1910; through 9/30. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

GAGOSIAN—980 Madison Ave. (744-2313). Works by De Kooning, Johns, Lichtenstein, Stella, Twombly, Warhol; through 9/14.

MATHES—851 Madison Ave. (249-3600). Conceptual photographic works by the Bechers, Charlesworth, Grisi, Luyten, the Starn Twins; 9/14–10/23.

RALPH—43 E. 78th St. (288-5222). Works by De Kooning, Fussmann, Nicholson, Stankiewicz, Weber; through 9/30.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850–1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

STONE—48 E. 86th St. (988-6870). Works by emerging artists; through 10/5.

YORK—21 E. 65th St. (772-9155). Works by Bisttram, Dove, Lozowick, Lucioni, J. Stella; through 9/27.

57th Street Area

DRUTT—724 Fifth Ave. (974-7700). A benefit exhibition for the Archie Bray Foundation curated by Rudy Autio, with ceramic works by Babu, Gill, Harrison, Higby, Takamori, Voulkos, Zimmerman, others; 9/12–10/26.

FINDLAY—41 E. 57th St. (486-7660). Paintings and sculpture by 19th and 20th-century American artists, *including Bricher, Cassatt, Dickinson, MacMonnies,* Sloane, Weir, others; through 9/30.

FRENCH—24 W. 57th St. (308-6440). "Expedition," with paintings of the Rocky Mountains by Atkinson, Dunlap, Gregor, Mulford, Scott, Sullivan, Winn; through 10/5.

HAIME—41 E. 57th St. (888-3550). Paintings and sculpture by Kadishman, Larraz, Mutal, Reice, Sutil, Van Alstine, Vari, others; through 10/12.

HERSTAND—24 W. 57th St. (664-1379). Works by Cornell, Fahlstrom, Fonseca, Lee, McCoy, Mosny, Noel, Rotterdam, Turnbull; through 9/14.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-3500), Tue.–Sat. 11–6. Free. "Corot to Monet: The Rise of Landscape Painting in France"; through 9/28.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Bonner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

KENNEDY—40 W. 57th St. (541-9600). 20th-century American prints and watercolors by Albright, Burchfield, Colman, Dove, Marsh, Nadelman, others; through 9/30.

LELONG—20 W. 57th St. (315-0470). "Painting," with works by Berthot, Chase, Janowich, Mitchell, Resnick, Row, Walker; through 9/28.

TATISTCHEFF—50 W. 57th St. (664-0907). Paintings by Aponovich, Bellows, Brady, Currier, Geiger, Ingle, Perry, Reddicliffe; through 9/26.

TILTON—24 W. 57th St. (247-7480). "Walk On—Six Scottish Artists," with works by Forbes, Gordon, Henderson, Hood, Richardson, Todd; through 9/28.

URBAN CENTER—457 Madison Ave. (935-3960). "Rene Dubos Bioshelter Competition"; "Recent Works by Rodolfo Machado and Jorge Silvetti"; 9/13–10/19.

WASHBURN—41 E. 57th St. (753-0546). "Past/Present," with paintings, sculpture, drawings, and photographs by Bladen, Bluhm, Hartley, Jensen, Mason, O'Keeffe, Scarlett, others; though 9/30.

ZABRISKIE—724 Fifth Ave. (307-7430). "Surrealism and the Book," including books and related drawings, paintings, watercolors, vintage photographs, and sculpture by Bellmer, Breton, Eluard, Ernst, Man Ray, Masson, others; through 10/26.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). "Dissimilar Identity," with works by 15 Latin American artists who live in New York; 9/12–10/5.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by artists who teach art in the New York City public schools through The Studio in a School Association; through 9/14.

COOPER—155 Wooster St. (674-0766). Works by Baldessari, Gober, Leonard, Levine; 9/17–10/9.

DAVIDSON—415 W. Broadway (925-5300). Paintings by Freckelton, Hollowell, Prentice, Rosas, others; through 10/12.

GIMPEL-WEITZENHOFFER—415 W. Broadway (925-6090). Works by Bean, Courtright, Jenkins, Jessup, Johnson, Kohlmeyer, Mahosky, Talbot; through 9/28.

GOOD—532 Broadway (941-8066). Paintings by Haynes, Humphries, Hyde, Ostendarp, Row, Usle; through 9/21.

HEARN—39 Wooster St. (941-7055). Works by Bell, Poons, Prince; through 10/5.

KATZEN—475 Broome St. (966-4469). Vases and paintings of vases, by Baynard, Coyer, Davies, Lederman, Rowland, Winn, others; through 10/5.

KASMIN—580 Broadway (219-3219). Works by Davenport, Ellis, Nares; through 10/12.

LIGUORI—93 Grand St. (334-0190). "Ad Reinhardt: The Ecstacy of Denial," with works by Beckman, Charlton, Eckhart, Estenger, Kuwayama, Ryman, Sander, Uglow; through 10/12.

PERRY—472 Broome St. (941-0303). "Urban Icons," with paintings, drawings, and photographs by Behnke, Caranicas, Dennis, Devine,Katz, Meyerowitz, Neel, Rauschenberg, Wilson, others; 9/12–10/12.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

ROSEN—130 Prince St. (941-0203). Works by Bacher, Forg, Gonzalez-Torres, Koons, Mitchell, Pistoletto, Richter, Webster, others; through 10/5.

SNYDER—588 Broadway (941-6860). Modernist paintings by Avery, Browne, Diller, Drewes, Gallatin, Jonson, others; 9/12–10/16. Snyder, 588 Broadway (941-6860).

STARK—594 Broadway (925-4484). Paintings by Graham, Hafif, Levine, Roeth, Rosenthal; through 9/29.

VAN ECK—420 W. Broadway (219-0717). Sculpture by Kezur, Pearlstein, Rath; 9/12–10/12.

WEBER—142 Greene St. (966-6115). A 20th-anniversary exhibition with works by gallery artists and others; through 9/28.

WINGATE—578 Broadway (966-5777). Works by Bickerton, Bijl, Brokish, Fosdick, Knoebel, Staehle, Uglow; 9/14–10/5.

Other

ELSTON FINE ARTS—214 E. 9th St. (254-0391). "Recognizing Ourselves," with works by Abzug, Grobman, Isaac-Rose, Kapfer, Grobman, Herrmann, McAdams, Schair, Whitman; through 10/19.

PROSPECT PARK—Brooklyn (718-287-3559), near the Boathouse. "Step Four: The Sculpture Walk in Prospect Park," with sculpture by Granet, Herman, Rabonowitz, Ressler, Watkins, Wilson; through 10/27.

WHITE COLUMNS—154 Christopher St. (924-4212), Wed.–Sat. 12–6. Works by Aljean, Carter, Tulcensky, Kahn, Duyck, Ligon, Tompkins, others; 9/13–10/6.

PHOTOGRAPHY

BLUM HELMAN—20 W. 57th St. (245-2888). Photographs by Mapplethorpe, Sherman, Serrano, Wegman; through 9/28.

WILLIAM CULLUM/WINSTON C. ROBINSON—Constructed photographs that comment on "high" and "low" culture/Photographs of images appropriated from television. Through 9/28. Theodore, 580 Broadway (274-8260).

LYNN DAVIS—Photographs of the pyramids, monuments, and colossi of Egypt; 9/12–10/12. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

SEPP DREISSINGER—Self-portraits and portraits of Austrian artists, writers, musicians, and actors, among them Klaus Maria Brandauer, Hundertwasser, Arnulf Rainer, Hilde Speil, and Oskar Werner; through 9/13. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

PATRICK FAIGENBAUM—Photographs from his recent series of Neapolitan portraits which portray family members in an ambiguous and often disquieting dialogue with the past, as conjured and contained in the objects and interiors of their residences; 9/14–10/12. Gladstone, 99 Greene St. (431-3334).

SANDI FELLMAN—Large-scale Polaroids and cibachromes that explore the fragility of our ecology; 9/12–10/12. Baum, 588 Broadway (219-9854).

DAVID GRAHAM/E. J. BELLOCQ—Large-scale color photographs that celebrate the oddities of the American landscape/Portraits of the prostitutes of Storyville, New Orlean's red light district. Through 10/5. Miller, 138 Spring St. (226-1220).

HORST—Photographs of Katharine Hepburn, Jessica Tandy, Bette Davis, Noel Coward, Cole Porter, Kathleen Turner, and other celebrities; through 9/29. Henri Bendel, 712 Fifth Ave. (247-1100), Mon., Tue., Wed., Fri., Sat. 10–6, Thur. 10–8, Sun. 12–6.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. 9/13–12/1: "Annie Liebovitz: Photographs 1970–1990." 9/13–12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 11/17: "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

DAVID LEVINTHAL—Photographs of dolls in staged settings, printed on sparkly fabric; through 10/5. Borden, 560 Broadway (431-0166).

CYNTHIA MACADAMS/MARILYN BRIDGES—Ground level photographs of Mayan ruins/Aerial photographs of Mayan ruins; 9/12–10/12. Bridgewater /Lustberg, 529 Broadway (941-6355).

MET LIFE—24 E. 24th St. (578-2723), Mon.-Sat. "Reveries and Wanderings," with photographs that explore the mystery and spirit of place, by Bush, Epstein, Gall, Gotfryd, Kaplowitz, Piaseczny, Ross; through 9/28.

NIKON HOUSE—620 Fifth Ave. (586-3907), 9:30–5:30. "Sierra Club: 100 Years of Protecting Nature"; through 9/28.

RICE—325 W. 11th St. (366-6660). "Summertime," with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; through 9/15.

SANDY SKOGLUND—An installation of a blue kitchen interior that opens onto a pink patio, both overrun with black and blue hand-sculpted squirrels, plus photographs of the installation; through 9/28. P.P.O.W., 532 Broadway (941-8642).

JOEL STERNFELD—Recent photographs of the Roman countryside, known as the "Roman Campagna" and its tombs, villas, and arches; 9/12–10/19. Pace/MacGill, 32 E. 57th St. (759-7999).

JERRY N. UELSMAN—A retrospective of black-and-white photographs from 1960–1991; 9/11–10/19. Witkin, 415 W. Broadway (925-5510).

ROBERT YARBER—Cibachrome photographs of nocturnal cityscapes; 9/12–10/12. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). 9/14 and 9/15 at 4: A "multimedia extravaganza" with Nam June Paik, Bad Brains, Simone Forti, James Johnson, Earl Howard, and Richard Teitelbaum. Free with museum admission. Call museum to reserve $5 bus service to museum.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 9/10–15, Tue.–Sat. at 8, Sun. at 3: The London-based collective GLORIA presents "Sarrasine." $15.

ONE DREAM—232 W. Broadway (274-1450). 9/7–21, Wed., Thu, Fri. at 8, Sat. at 7 and 10: Holly Hughes, Peggy Shaw, and Lois Weaver in "Dress Suits to Hire." $15.

P.S. 122—150 First Ave. (477-5288). 9/12–15 at 8: Ken Campbell in "Furtive Nudist."$10.

REMPIRE GALLERY—121 Greene St. (979-1111). 9/12 at 7: Nicola and Colette in a tableau performance. Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes." Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeko Kubota: Video Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. 9/12–2/2: "Lawrence Weiner: Displacement." 9/12–2/2: "Dan Graham." 393 W. Broadway, Wed.–Sat. noon–6. 9/11–6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. 9/11–6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." 9/14–1/12/92: "Neo-Impressionism." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Exhibition galleries closed until 10/1.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance." Through 9/15: "Paint, Powder, and Leaf: Selections from The Historical Society of Early American Decoration."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 10/8: "Lee Friedlander: Nudes." Through 12/3: "The Graphic Designs of Herbert Matter."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. 9/13–12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." 9/11–11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818–1893)."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 10/12: "Candida Alvarez: Paintings and Works on Paper." Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 9/11–11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/11 and 9/12 at 10 a.m. and 2: "Important United States and Confederate States Proofs, Stamps, and Covers, Including the Walter A. Keightley Collection." On view from 9/7. 9/13 at 10 a.m. and 2: "Fine Coins and Banknotes, Including Property Sold for the Benefit of the Cloisters Children's Museum of Baltimore." On view from 9/7.

DOYLE—175 E. 87th St. (427-2730). 9/11 at 10 a.m.: "Belle Epoque, 19th- and 20th-Century Decorative Arts." On view from 9/7.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/13 at 10:15 and 2: "19th-Century Furniture." On view from 9/7. 9/17 at 10:15 a.m. and 2: "Arcade Auction of Furniture and Decorations." On view from 9/14.

SWANN—104 E. 25th St. (254-4710). 9/12 at 10:30 a.m.: "Autographs." On view from 9/10.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 11

NEW YORK PHILHARMONIC—Kurt Masur conducts his first series as the Philharmonic's new music director. John Adams's *Tromba lontana* and *Short Ride in a Fast Machine;* Copland's *Old American Songs* (second set); Bruckner's Symphony No. 7. Baritone Thomas Hampson is the soloist in the Copland songs. Avery Fisher Hall at 8. Tonight's gala opening will be telecast live (Channel 13 TV) and simulcast on WQXR radio: 96.3 FM/1560 AM. $10–$50.

BRANFORD MARSALIS, jazz saxophonist. With guests Steve Coleman and Five Elements. Joyce Theater at 8. $27.50.

ORIGINAL JAZZ—The John Stubblefield Sextet and Muhal Richard Abrams's percussion ensemble. Presented by the Association of the Advancement of Creative Musicians. Symphony Space at 8. $12.

JUILLIARD CONCERTS IN THE GARDEN—Violinist Lars Bjornkjaer, pianist Hiejae Rho. Works by Beethoven, Saint-Saens. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

RICHARD STONE—Performs on lute and theorbo, a large member of the lute family. Lincoln Center Library at 3. Free.

Thursday, September 12

NEW YORK PHILHARMONIC—See 9/11.

BRANFORD MARSALIS—See 9/11.

"NEW PIANO MUSIC"—Jazz pianist Kirk Lightsey and jazz/R&B pianist Myra Melford play their own works. Merkin Hall at 8. $12.

SHIRLEY BASSEY, vocalist. Musical director Michael Alexander. Carnegie Hall at 8. $22.50–$60.

AMERICAN STRING QUARTET—With guest violist Michael Tree. Mozart's Quintet in B-Flat, K. 174; Ives's Quartet No. 1, "Revival Meeting"; Beethoven's Quartet No. 3, Op. 59, "Razumovsky." John C. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

THE GRATEFUL DEAD, rock group. Concerts 9/8–10, 9/12–14, 9/16–18 at Madison Square Garden at 7:30. $22.50, $24. All concerts sold out.

ELIZABETH HODES, singer/dancer. "A Kurt Weill Cabaret" and "La Musique de Piaf." Intar Theater, 420 W. 42nd St. (932-3671), at 10:30. $7.

SPECIAL BEAT, pop group. Academy, 234 W. 43rd St., between Seventh and Eighth Aves. (307-7171), at 9. $20.

WENDY HOFFMAN, mezzo-soprano/**EARL BUYS,** pianist. Works by Falla, Strauss. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

HONG-YING HO, violinist. Lincoln Center Library at 3. Free.

BARGEMUSIC—Pianist Phillip Bush, cellist Daniel Gaisford, violinist Kurt Nikkanen. Mozart's Piano Trio in E, K. 542; Prokofiev's Sonata for Violin and Piano in D, Op. 94a; Brahms's Piano Trio in C, Op. 87. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

Friday, September 13

JAZZ AT LINCOLN CENTER—The series' inaugural concert features the Randy Weston African Rhythms Orchestra, a fourteen-piece ensemble, in a program called "Blues to Africa," including works by pianist Weston, arranged by trombonist Melba Liston. With trumpeter Idries Sulieman, saxophonists John Stubblefield and Billy Harper, bassist Jamil Nasser, percussionist Big Black, tuba player Bob Stewart, French-horn player Vincent Chancey, others. Alice Tully Hall at 8. $25, $30.

NEW YORK PHILHARMONIC—See 9/11.

ARETHA FRANKLIN, soul singer. Radio City Music Hall at 8. $30–$40.

BRANFORD MARSALIS—See 9/11.

SHIRLEY BASSEY—See 9/12.

"TEN FOR TEN"—Concert of ten-minute musicals by various performers. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

ROCHELLE ITZEN, flutist/pianist. Lincoln Center Library at 3. Free.

Saturday, September 14

NEW YORK PHILHARMONIC—See 9/11.

"TO PRESS A KEY"—A Music From SummerFest program of keyboard music featuring Robert Kapilow, Guy Klucevsek, Margaret Lang-Tan, Steve Mayer, Anthony Newman, Craig Nies, Alexander Slobodyanick, Robert E. Smith, Tanya Stambuck, Michael Starbin, Alexander Toradze, Ilana Vered, Vladimir Viardo on the fortepiano, harpsichord, accordion, grand piano, synthesizer, and sequencer. Works by Bach, Debussy, Cage, W.C. Handy, Bolcom, Zorn, others. 92nd St. Y at 8. $12.50, $15.

ARETHA FRANKLIN—See 9/13.

SHIRLEY BASSEY—See 9/12.

FESTIVAL OF INDIAN MUSIC AND DANCE—Music from both the south and north of India. Vocalist Mangalampalli Balamurali Krishna and flutist Hariprasad Chaurasia perform solo and in duet. With violinist Raghavendra, Dara Appala Srinivas on mridangam, Madan Mishra on tabla, Anuradha Chaurasla on tanpura. Also, Indian classical dances in both the Bharatanatyam and Kuchipudi styles: four dancers—Priya, Shoba, Mala, and Hemalatha—with vocalist Neeraja Bhaskaran; accompanied by violin and mridangam. Alice Tully Hall at 6:30. $10–$50.

SNU-YU CHAMBER ORCHESTRA, Yong J. Yoo conductor. With soprano Mi-Sun Sim, pianist Mikyung Kim. Beethoven's Concerto No. 4 and Symphony No. 7; music by Korean composer Dong-il Sheen. Merkin Hall at 9. $15.

NITA OCAMPO-SIM, soprano. Works by Tchaikovsky and various popular composers. With violinist Chris Wang. Weill Recital Hall at 2. $10–$50.

BOEM JO, vocalist. "A spiritual recital," including Buddhist hymns. Weill Recital Hall at 8:30. $30.

SILVIO SCAMBONE, clarinetist/**THE BRIDGE ENSEMBLE—**Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Sunday, September 15

KOREAN SYMPHONY ORCHESTRA, Kyung Hum Shim conductor. With violinists Aaron Rosand, Christina Khimm; violist Eugene Becker. All-Mozart program: Divertimenti, K. 136; Sinfonia Concertante, K. 364; Concertone for Two Violins, K. 190; Adagio and Rondo, K. 216, K. 373; Violin Concerto No. 1 in B-Flat, K. 207. Alice Tully Hall at 8. $20–$40.

"NEW PIANO MUSIC"—Ursula Oppens, Yvar Mikhashoff, and Anthony de Mare play contemporary classical solo works by Conlon Nancarrow, Meredith Monk, Frederic Rzewski, Aaron Kernis, others. Merkin Hall at 3. $12.

DIANNA KRISTIN FIORE, pianist. Weill Recital Hall at 2. Free.

JOSE SALAZAR, guitarist. Original compositions and works by Bach, various Spanish composers. Weill Recital Hall at 8:30. $6–$10.

JOHN WALKER AND FRIENDS—Benefit concert for Riverside Church featuring organist Walker, harpist Arlan Sunnarborg, baritone Sang Gyu Choi, and the vocal ensemble Just Friends. Asian, African, and European classical and gospel music. Riverside Church, RSD and 122nd St., at 3. $10. Preceded by a recital by carilloneur Joseph Davis, at 2:30.

NEW YORK POPS, Skitch Henderson conductor. As part of the Columbus Avenue Fair; Columbus Ave. between 81st and 82nd St., at 1:30. Free.

YUKO SHIOMI, violinist. All-Bach program: Partita Nos. 1 and 2, Sonata No. 3. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 2. $5.

PAUL SERRATO, pianist. World-beat and blues-flavored jazz. St. Peter's Episcopal Church, 346 W. 20th St. (691-6263), at 4. $6.

JAZZ AT ST. PETER'S—At 5: Jazz vespers with L.D. Frazier and Friends; donation. At 7: William Hooker Quartet; $4. St. Peter's Church, Lexington Ave. and 54th St. (935-2200).

FESTIVAL OF PUERTO RICAN SONGS—Songs by Rafael Hernandez, Sylvia Rexach. With Duo Tiple y Canto; singer/guitarist Gisela Justicia; singer Carmen D. Lucca and guitarist Richard Cubano. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

BARGEMUSIC—See 9/12. Today at 4.

LINCOLN CENTER JAZZ—See 9/13 for program. Today at Prospect Park Bandshell, Brooklyn, at 3. Free.

SEUFFERT BAND, George Seuffert conductor. Music of Mozart, Rimsky-Korsakov, Rossini, Suppe. Music Grove of Forest Park, Glendale, Queens (718-428-

SOLUTIONS TO LAST WEEK'S PUZZLES

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MUSIC & DANCE

1973), at 3. Free. Rain site: Monsignor Mulz Auditorium, Jamaica Ave. and 88th St., Woodhaven.

CON BRIO ENSEMBLE—Violinist Anton Miller, pianist Diana Mittler. Works by Mittler, Debussy, Ravel, Brahms. Church on the Hill, 167-05 35th Ave., Flushing, Queens, at 4. $5.

Monday, September 16

PRISM CHAMBER ORCHESTRA, Robert Black music director. Works by Rick Baitz (world premiere), Dinos Constantinides (N.Y. premiere), Arvo Part, Igor Stravinsky. Merkin Hall at 8. $10.

ELLEN ORNER, violinist. Works for solo violin by Bartok, Cristobal Halffter (N.Y. premiere), Harry Somers (N.Y. premiere). Weill Recital Hall at 8. $8.

SHANGHAI CHINESE MUSIC ENSEMBLE—Traditional Chinese music. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY,** guitarist/**GABRIELA KLASSEN,** violinist. Works by Shaughnessy, Telemann, Mozart, Carulli. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FACULTY RECITAL—Queens College's Aaron Copland School of Music faculty members: harpsichordist Raymond Erickson, soprano Armine Boodaghian, cellist Jacqueline Stern. Baroque vocal music. Choral Room, Queens College, Flushing, at 12:30. Free.

Tuesday, September 17

CHOIR OF KING'S COLLEGE—The 30-member choir (sixteen boys, fourteen men) is celebrating its 550th anniversary. Works by Purcell, Philips, Dering, Blow, Humfrey, Naylor, Stanford, Mendelssohn, Brahms. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013, ext. 303), at 7:30. $10–$50.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. 9/10 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci,* Richard Bradshaw conducting. Cavalleria cast: Freni, Thomas, Reyes, Scuderi, Karel; Pagliacci cast: South, Barasorda, Cowan, Wroblewski. 9/11 at 8: Janacek's *The Cunning Little Vixen,* Christopher Keene conducting; Gamberoni, Rose, Reyes, Opalach, Lankston, Lau, McKee, Pauley. 9/12: No performance. 9/13 at 8: Mozart's *Le nozze di Figaro,* Scott Bergeson conducting; Hynes, O'Flynn, Gamberoni, Peterson, Stone. 9/14 at 2: Puccini's *Madama Butterfly,* Chris Nance conducting; Hollecque, Redmon, O'Mara, Kneebone, Green. 9/14 at 8: Loesser's *The Most Happy Fella,* Chris Nance conducting; Walsh, Ziemba, Bonazzi, Quilico, Moses, Teeter, Rubin. 9/15 at 2: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* (see 9/10). 9/17: No performance. Supertitles for all operas not in English.

Brooklyn Academy of Music

BAM OPERA HOUSE—U.S. premiere of *The Death of Klinghoffer,* created by the team responsible for *Nixon in China:* composer John Adams, librettist Alice Goodman, director Peter Sellars, choreographer Mark Morris. With Sheila Nadler, Sanford Sylvan, James Maddalena, Thomas Young, Eugene Perry, Thomas Hammons, Stephanie Friedman, Janice Felty. An opera based on the 1985 hijacking of the Achille Lauro cruise ship; explores political terrorism and the long-standing tension between Israeli and Palestinian forces. 30 Lafayette St., Brooklyn (212-307-4100). 9/9, 9/11, 9/13 at 8. $15–$60.

Amato Opera

AMATO OPERA HOUSE—*The Marriage of Figaro,* by Mozart. A new production under artistic director Anthony Amato; scenic and costume design by Richard Cerullo. 319 Bowery (228-8200). 9/14 at 7: opening night gala and performance; $30. 9/15 at 2:30; $15.

Other

OTELLO, by Verdi. Concert version with soloists Chester Ludgin, Filippo de Stefano, Bretta Lundell, Leonore Lanzillotti, Joseph Venezia, Irwin Densen, Cesar Lopez, Ashanti Rene, Robert Hull; pianist Linda Hall. Merkin Hall at 8. $15.

DANCE

Pilar Rioja

GRAMERCY ARTS THEATER—Extended through 9/29. Tickets: $18, $25. Classical Spanish and flamenco dance. 9/11 at 8; 9/12 at 8; 9/14 at 3; 9/15 at 7; 9/17 at 8. Repertorio Espanol, 138 E. 27th St. (889-2850). Pre-concert lectures with each performance.

American Indian Dance Theatre

JOYCE THEATER—9/17–10/6. Tickets: $27. Twenty-five dancers and musicians from fifteen tribes, including the Sioux, Assinoiboine, Zuni, Apache, Cherokee, and Cree. Repertory and new dances, including *Northwest Suite, Zuni Butterfly Dance,* and *Bear Dance.* Each performance opens with a celebration of tribal elders. Tue.–Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30.

Other

BATTERY DANCE COMPANY—9/10 at 12:15: "Gala Festival Program." 9/11 at 6: "Salute to Czechoslovakia." South Street Seaport, Pier 16, Fulton and South Sts.

CREACH/KOESTER—Company of male dancers perform three New York premieres by choreographers Terry Creach and Stephen Koester. Dia Center for the Arts, 155 Mercer St. (924-0077). 9/12–13 at 8:30. $10.

DEJA VU DANCE CO.—Two performances this week, featuring new works by choreographer Barry Martin. 9/11 at 12:15: Excerpts from *Alize* and *Red Light Stuff.* Continental Atrium, 180 Maiden Lane; free. Full-length premieres of these pieces at City Center 9/13–14 at 8. *Alize* is a "spiritualistic ballet" set to the music of Bobby McFerrin; *Red Light Stuff* is set to the music of Marvin Gaye, Timmy Thomas, and Eddie Kendricks. Gala opening on 9/13: $15–$50; 9/14 performance: $15–$25.

FINN'S SHED—A new dance choreographed by Jennifer Monson; performed by members of Holland's Center for New Dance Development, John Jasperse, Jennifer Lacey. Music by Zeena Parkins. Performance Space 122, 150 First Ave. (477-5288). 9/12–15 at 9. $10.

GLORIA—Dance collective from London performs *Sarrasine,* inspired by a Balzac story, written by Neil Bartlett and Nicolas Bloomfield. With Bette Bourne. DTW's Bessie Schonberg Theater, 219 W. 19th St. (691-6500). 9/10–14 at 8; 9/15 at 3.

KICK THE SOIL—Dances choreographed by Nimrod Fried and Jeff Bliss. Kampo Cultural Center, 31 Bond St. (228-3063). 9/12–14 at 8. $10.

THE MAIDS—Jean Genet's writing is expressed through butoh and flamenco dance. The Kitchen, 512 W. 19th St. (787-7109). 9/13–14 at 8. $10.

THUNDERBIRD AMERICAN INDIAN DANCERS—Powwow and dance concert, including a hoop dance, fancy dance, and shawl dance. All dances explained by emcee and troupe leader Louis Mofsie. With storytelling, crafts, food. Theater for the New City, 155 First Ave. at 10th St. (254-1109). 9/13–14 at 8; 8/15 at 2 and 5. $5.

WOODPECKERS TAP DANCE CENTER—"Eye on Women." 9/13 at 8: "Jazz, Tap, and Poetry With HarpBeat." Performers include a jazz harpist, percussionists, tap dancers, a jazz vocalist, and a poet; $10. 9/14 at 8: "Topical Tap: The Rhythm Method": "Rap 'n' tap" with Jane Goldberg, Sara Safford, Dorothy Wasserman. $12. 170 Mercer St., between Houston and Prince Sts. (219-8284).

THE YARD—New works by choreographers from the Yard, an artist's colony in Martha's Vineyard: Robin Becker, Doug Elkins, Ariel Herrera, Cyndi Lee, Lynn Shapiro, Patricia N. Nanon. Marymount Manhattan Theatre, 221 E. 71st St. (228-0911). 9/12–14 at 8; 9/15 at 3 and 7:30. $10.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)**
AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M)**
AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)**
AE, CB, DC, MC, V.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)**
No credit cards.

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)**
No credit cards.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)**
AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)**
AE, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)**
AE, CB, DC, MC, V.

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)**
AE, CB, DC, MC, V.

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)**
AE, CB, DC, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)**
AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)**
AE, MC, V.

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish

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CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TEBELLO—40 E. 20th St. (475-8336). Casual. Italian. Spcls: linguini aromi in garlic and olive oil sauce, marinated crispy tuna steak in balsamic vinegar, cold antipasto with eggplant, fresh mozzarella, roasted peppers, and sun-dried tomatoes. L Mon.–Fri. 11:30 a.m.–3:30. D Mon.–Sat. 5–11. Private party room for 80. Closed Sun. **(M)** **AE, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.—Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri.

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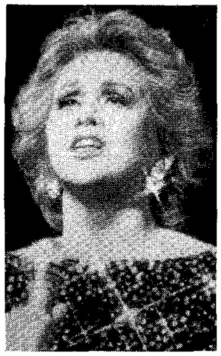

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noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M) Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Wed.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Sun.–Tue. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. *Open daily 6 a.m.–2 a.m. B to 11 a.m.* **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB; DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, guacamole to order, pomegranate margaritas, manudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed through 9/18. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS, FAIRS, PARADES—The Chinese-American Arts Council presents the **Asian American Festival** on 9/14 at 3 at Columbus Park, at Bayard and Mulberry Sts. Free (475-2555). . . .**The New York Is Book County Fair** offers books for all ages from more than 160 publishers, booksellers, and small presses on 9/15. Along Fifth Ave. from 48th to 57th Sts., from 11 a.m. to 5. Call for more information (522-3074). . . .Spend the afternoon at the **Tudor City Greens Festival** on 9/14 from 11 a.m. to 6. Runs along Tudor City Pl. from 40th to 43rd Sts. and 41st and 43rd Sts. from Tudor City Pl. to Second Ave. Features general merchandise dealers, entertainment, and food. Free (809-4900). . . .One of the biggest, the **Columbus Avenue Festival** makes its way into the neighborhood 9/15 from 11 a.m. to 6. Sponsored by the West Side Chamber of Commerce, this festival runs from 66th to 96th Sts. and features "Captain Planet" from 1 to 3, spreading the message about ways to save the environment. Free (355-5049). . . .**The Metropolitan Community Church,** *serving the lesbian and gay community* outreach for AIDS patients, sponsors the **Christopher Street International Food Festival** on 9/14 from 11 a.m. to 7. On Christopher St. from Hudson to West Sts. Rain date is 9/15. Free (242-1212). . . .**The Eighth Annual Rockaway Music and Art Festival** is set for 9/14–15 from 11 a.m. to 6. At Fort Tilden, a unit of Gateway National Park & Recreation Area, is just off the south end of the Marine Parkway-Gil Hodges Bridge in Queens. Call for more information (718-474-8087). . . .Celebrate the **Ninth Annual Native American Festival** titled **Tree Rings: Preserving the Inwood Forest** at Inwood Hill Park in Manhattan on 9/14 from 10 a.m. to 6. Featured are food, crafts, storytelling, music, and dance. Raindate is 9/15. Call for directions and more information (598-0100). . . .**The Sixteenth Annual Flatbush Frolic Street Fair** and the **Eleventh Annual Flatbush Frolic Footrace** are set for 9/15, rain or shine. The race begins at 10:45 a.m. On Cortelyou Rd. between Coney Island and Ocean Aves. Free (718-469-8990). . . .**The Seventh Annual West Side Arts, Crafts & Antiques Festival** is 9/14 from 11 a.m. to 6. On West End Ave. from 86th to 96th Sts. Free (764-6330). . . .The Korean Produce Association presents the **Korean Harvest & Folklore Festival,** featuring food, music, dance, fireworks, and other traditional games, on 9/15, 10 a.m.–9, at Flushing Meadows Corona Park. Free (842-2424).

BENEFITS—**Pernod Company** hosts a fundraising party to benefit the **American Foundation for AIDS Research** on 9/11 from 9 to midnight. AmFAR is the nation's largest leading private-sector funding organization dedicated to AIDS research, education, and the development of projects. The evening includes live entertainment, hors d'oeuvres, drinks, and dancing. At the Limelight, 47 W. 20th St. at Sixth Ave. $25 (807-7850). . . .**Transportation Alternatives** presents the **Second Annual New York City Century Ride-A-Thon,** a bike ride through four boroughs. Each cyclist seeks sponsors to raise funds for T.A. by collecting pledges before the race. Begins and ends at Union Square Park on 9/15 (941-4600).

LECTURES, READINGS, SEMINARS—The New School, 66 W. 12th St., presents a free seminar on **Beyond Licking Envelopes: Volunteer Options** on 9/12 at 6. Call for more information (741-5667). . . .The Eating Disorders Support Group offers **A Guide to Psychotherapy for Eating Disorders** on 9/14 from 9 a.m. to noon. *At Gracie Square Hospital, 420 E.* 76th St. Free (980-4400). . . .Poet **Ann Lauterbach** reads from her new collection, *Clamor* (set for release 9/12 by Viking), at Books and Company, 939 Madison Ave. between 74th and 75th Sts. On 9/17 at 7:30. Free (737-1450). . . .**Geraldo Rivera** kicks off the 92nd Street Y's fall lecture series, in which leading journalists and authors discuss current events and popular personalities discuss their careers. On 9/15 at 7:30. At 1395 Lexington Ave. $15; reserve (996-1100).

PERFORMANCES—The New York Public Library's Donnell Library Center, 20 W. 53rd St., hosts the Playhouse of American Classics as they present Jan de Hartog's **The Fourposter.** On 9/15 at 2. Free (221-7676). . . .**The Dead Comics Society,** an improvisational comedy troupe, performs Fri.–Sat. at 11 through 11/30. At the Playground, 230 E. 9th St. between Second and Third Aves. $6, $9; reserve (629-2016). . . .Danea Productions presents Wallace Norman and Nia Lourekas in **An Evening of Comedy, Romance and Bestial Necrophilia.** At Theatre 22, 54 W. 22nd St., from 9/12–29. Runs Thu.–Sat. at 8 and Sun. at 3. $10; reserve (475-1386).

TOURS

ARCHITECTURAL CAST IRON RESTORATION—9/14 from 9 a.m. to 5, a workshop on the latest techniques used to restore historic iron work. $90. 9/15 from 10 a.m. to 1, a walking tour of restoration case studies in SoHo. $25 (995-5260 for registration).

URBAN SEMIOTICS—**The Enlightened Neogothic.** 9/14 at 4, sociologist Al Orensanz discusses Heinrich Heine, the Haskala Movement, and the Anshe Slonin Synagogue in a lecture tour and open discussion. Meet at 176 Norfolk St. at the corner of E. Houston. $10 includes dinner (529-1459).

ELLIS ISLAND TOURS—9/15 at 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Meet at the Staten Island Ferry Terminal near Ray's Pizza. $20 (718-951-7072).

EYE ON ART—9/11, 14 at 11 a.m., "Uptown Exclusive," Tour the Whitney Museum's retrospective of John Baldessari and several Madison Ave. galleries. $32; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—9/15 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet by the McDonald Ave. and Fort Hamilton entrance. $5 (718-469-5277), Brooklyn.

SINGLEWALKS—**Bawdy and Historic Chelsea.** A tour of the area for single New Yorkers to learn about the city. Meet at the southwest corner of 24th St. and Sixth Ave. $15 includes an optional gathering after the walk (242-0572).

CITYWALKS—Tours with John Wilson. 9/14 at 1, **West Village.** Meet at the northwest corner of Seventh-Ave. and Christopher St. . . .9/15 at 1, **Lower East Side.** Meet at Chatham Square on the corner of East Broadway and Oliver St. $12. (989-2456).

ADVENTURE ON A SHOESTRING—9/14 at 4, **Beekman Place and Sutton Place,** a tour passing the former site of "Mount Pleasant," the Abigail Adams Museum, and other sights. . . .9/15 at 2:30, **Chelsea,** a tour including the Chelsea Hotel, the General Theological Seminary, and the former site of the Grand Opera House. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS— 9/15, 29 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 9/22 at noon: **Streets Where We Lived.** A *multi-ethnic walk focusing on* past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . .9/15, 22, 29 at 1: **Hua Fu.** Historian Peter Kwong takes visitors on a tour through the vibrant Chinese-American community including a visit to Chinatown's oldest general store. $12, seniors $11, students $6 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 9/14, 21, 28 at 6: **Ghosts After Sunset;** *meet at Washington Square Arch for a* tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 9/15, 22 at 2: **Chelsea Saints and Sinners;** meet at Fiasco Restaurant, 358 West 23rd St., for a champagne brunch followed by a tour through the history, architecture, and characters of historic Chelsea. . . . 9/15, 22, 29 at 2: **Murder Tour;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 9/14, 21, 28 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .9/15, 22 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 9/14, 21, 28 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history.

CENTRAL PARK—Walks and Talks. 9/14 at 10, "North Woods Walking Tour." Meet the Rangers at the Conservatory Garden to learn about the upper part of the park with Marianne Cramer. $10; call 360-2766 to register. . . .9/15 at 2:30, "The Conservatory Garden." Meet at 105th St. and Fifth Ave. for a tour of the garden followed by a jazz concert. All park programs are subject to change. Please call 427-4040 to confirm.

NATURE WALKS—At Wave Hill, W. 259th Street and Independence Ave., Bronx (549-3200): **Wave Hill Walk: The Big Trees.** Suzy Logan leads an anecdotal tour through the park's trees. 9/14 at 3. Free with admission to the grounds; $4. . . . At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 9/14 from 1 to 4: **Manhattan Atria,** a tour of naturally lighted spaces enclosed in buildings and other pockets of retreats. $25.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. (718-291-6825). Most walks are 11:45 a.m.–3:45. 9/14, Forest Park, Queens. 9/15, Central Park.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—**Giants,** Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 9/22 at 1 vs. Cleveland. . . Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 9/15 at 4 vs. Buffalo.

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. Next home game: 9/18 at 7:40 vs. Chicago. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 9/12, 13 at 7:30, 9/14 at 1:30, 9/15 at 8 vs. Boston. 9/16–18 vs. Milwaukee.

STEPS—**Youth Fitness-Jr. Series #5,** 9/15 at 9 a.m., Central Park. . . .**Women's Half-Marathon,** 13.1M, 9/15 at 10 a.m., Central Park. . . .**Coed 5K,** 9/15 at 10:10 a.m., Central Park. New York Road Runners Club, 9 East 89th St. (860-4455).

BIATHLON—**Third Annual Women's Biathlon,** 9/14 at 7:30 a.m. Participants will run 2.5 miles, then ride a bicycle for twelve miles, and end with another 2.5 mile run. Big Apple Triathlon Club (289-4113).

HORSE RACING—**Belmont Fall Meeting,** 8/28–10/21 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

HASSELFREE MYSTERIES—Magazine Murders. Children ages 6 and up can participate in this comical murder mystery, where a publication party for a teen magazine named Babble turns into a whodunnit. The audience interviews a rock star and votes on who the guilty party is. A lunch for children and accompanying adults is provided. 9/14 at 1. Saul's, 478 Ninth Ave. (563-5572). $16; adults $25; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 9/15 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

92ND STREET Y—Open House. Sample courses in music and movement for mothers and children, piano, guitar and Suzuki violin 9/15 from noon–2; pre-ballet and rhythmic play 9/15 from 11 a.m.–3. 1395 Lexington Ave. (415-5450). Free.

RHINELANDER CHILDREN'S CENTER—Fall Family Fun Fair. Try your hand at making jewelry, hat decorations, hair ornaments, potpourri sachets, and pottery. There will also be a treasure hunt and peanut butter making for toddlers, a child and parent Karaoke session, cupcake decorating, face painting, and a sale on toys, books, and tapes. Activities charge $1–$3. Proceeds go to the Center, which celebrates its 100th anniversary. 9/15 from noon–4. 350 E. 88th St. (876-0500). Free admission.

BOOKS OF WONDER—Storytelling Sunday. For ages 3 and up. 9/15 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 7th Ave. at 18th St. at 11:30 a.m. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

KING THEO—A play featuring a king who has many riches, but wants desperately just to laugh; he hires several court jesters to try to make him do so. Sat. and Sun. at 1; through 9/22. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

NEW YORK PUBLIC LIBARY—Free programs. **The Boy Who Cried Wolf.** A puppet show presented by Mark McKillip of the Puppet Art Troupe; for ages 3–7. 9/11 at 4. Inwood Branch, 4790 Broadway (942-2445). Also on 9/13 at 3:30 at Great Kills, 56 Giffords Lane, Staten Island (718-984-6670). . .**Storytime.** With Getchie Argetsinger; for ages 7–12. 9/13 at 4. Tompkins Square Branch, 331 E. 10th St. (228-4747). Also on 9/17 at 10 a.m. for ages 3–5 at the Francis Martin Branch, 2150 Dr. Martin Luther King, Jr. Blvd., Bronx (295-5287). . .An exhibit of handcrafted miniature furniture will be on display through 9/30 at the Epiphany Branch, 228 E. 23rd St. (679-2645). Hours: Mon. 1–8; Tues. and Wed. 1–6; Friday 10 a.m.–6. . .**Vintage Book Sale.** Books for children from the golden age (early 1920s to 40s) as well as recent works and picture books are on sale. 9/15 from 1–4. Main floor, Donnell Library Center, 20 W. 53rd St. Young adults can choose fiction, non-fiction, and language books from 11 a.m.–4 in front of the library. (621-0636).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

SUNDAY CONCERTS AT CENTRAL—Imagination in Motion. A program of improvisation and mime with Paul Rajeckas and Neil Intraub. 9/15 at 2. Central Library, 89-11 Merrick Boulevard, Jamaica, Queens (718-291-ARTS). Free.

CENTRAL PARK PROGRAMS—Belvedere Castle: Pinwheels. See which way the wind blows by experimenting with whirling and spinning toys; for ages 5–11. 9/14 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . .**Kite Flying Contest.** Show off your best form in the winds at the North Meadow Center; on 9/14 from 11 a.m.–1 for ages 6–11. Children ages 11–15 have their own contest on 9/15. Register at the Center or call 348-4867. The contest is limited to the first 25 registrants, some kites are available. Free. . .**Storytelling.** Author Diane Wolkstein will read *Oom Razoo*. 9/14 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free. . .**Central Park Zoo.** A new reason to visit the Zoo: the debut of golden-headed lion tamarin monkeys on 9/12. The rare female monkeys, whose species are in danger because of the destruction of Brazil's rain forest, will eventually be joined by two males. Hours: Mon.–Fri. 10 a.m.–5; Weekends and holidays 11 a.m.–5:30. Tropic Zone building, park entrance at E. 65th St. (439-6500). Ages 3–12, 50¢; under 3, free; adults $2.50.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about classic mystery, adventure, and science fiction radio programs; for ages 8–13. Saturdays from 10 a.m.–11:30 a.m. 9/14: **Mystery.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 7–12. **Weekend Screenings: A Different Twist.** 9/14, 15 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

SOUTH STREET SEAPORT MUSEUM—Fancy Yarn Pictures. Use a traditional sailor's art form to make pictures of distant places; for ages 6–12. 9/15 at 2. (669-9416). Reserve. Exhibit: **Something Fishy—**An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Native-American Dolls. Make corn-husk dolls of the Eastern Woodlands Iroquois, and clay storytelling dolls of the Southwest Pueblo with Nellie Lagrana; for ages 5 and up. 9/14 at 1 and 3. **Portrait Painting.** Learn how to make your own portrait with Lola Planells; for ages 7 and up. 9/15 at 1 and 3. Additional $1 for workshops. Exhibits: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together 4-foot dinosaurs with skeleton puzzles. **Hands-on Media Center and Television Studio**—Children produce their own newscasts, videos, and film; art and nature workshops. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Middle Eastern Music. Douglas Lichterman and Scott Wilson play the Oud, a stringed instrument, and the Dumbek, a drum. 9/14 at 2. Featuring an international children's art gallery, Egyptian Temple environment, reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their parents. 568 Broadway, at Prince St., first floor gallery. (941-9198). Hours: Mon.–Fri. 10 a.m.–6; Sat. and Sun. 11 a.m.–5. $3; under two and over 65, free.

AMERICAN MUSEUM OF NATURAL HISTORY—Naturemax Theater, with its four-story-high movie screen, is featuring two films, recommended for ages 5 and up: **Beavers**, which explores the life and habits of nature's great architects, and **Grand Canyon**, a topsy-turvy ride down the Colorado River that captures the scale and vistas of this natural phenomenon. "Beavers" is shown daily at 10:30 a.m., 11:30 a.m., 1:30, 3:30, and 4:30. "Grand Canyon" is shown daily at 12:30 and 2:30. A double feature is shown on Fri. and Sat. at 6 and 7:30. Central Park West at 79th St. (769-5650). $2.50; adults $5; double feature $3.50; adults $7.

AMERICAN CRAFT MUSEUM—Building Block Party. Learn how to create buildings and furniture from geomotric wooden blocks similar to the Froebel blocks used by Frank Lloyd Wright; for ages 5–11. 9/14 at 11 a.m. 40 W. 53rd St. (956-3535, education dept.). $6 per parent/child; $2 each additional child.

THE JEWISH MUSEUM—Sukkot: What Are These Little Huts? Storytelling and singing are used to explain this centuries-old festival celebrating the late harvest; for ages 5–7. Advance tickets recommended. 9/15 at 10:30 a.m. and 11:30 a.m. The New-York Historical Society, 170 Central Park West (399-3368). $7.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

QUEENS COUNTY FARM MUSEUM—Experience the **Ninth Annual Queens County Fair** with scarecrow making, a hayride, pie eating, corn husking, and pumpkin painting contests, music, a petting zoo, and lots more. 9/14, 15 from 11 a.m.–6. 73-50 Little Neck Parkway, Floral Park, Queens (718-347-FARM). $2; adults $4.

SNUG HARBOR CULTURAL CENTER—Knot Making. Examine rope designs in the main hall and make your own sample knot board; for ages 7 and up. 9/15 at 2. Newhouse Gallery, 1000 Richmond Terrace, Staten Island (718-448-2500). $2.

BOOKS

GUESS WHO? by Taro Gomi. Preschool. Chronicle Books, $4.95.

THE QUIET FARMER, by Marni McGee; illustrated by Lynne Dennis. Preschool–Grade 2. Atheneum, $12.95.

TALES FOR THE PERFECT CHILD, by Florence Parry Heide; illustrated by Victoria Chess. Grades 1–4. Dell Yearling, $2.99.

FALL IS HERE! I LOVE IT! by Elaine W. Good; illustrated by Susie Shenk Wenger. Preschool–Grade 1. Good Books, $12.95.

COMPILED BY BERNICE KANNER

VIDEOS

RESCUERS DOWN UNDER. Release date 9/17. Disney, $24.99.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 9/11: Wild Bill Durkin. 9/12: Michael Powers Band. 9/13, 14: Johnny "Clyde" Copeland. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 9/11: Cary de Negris. 9/12: Scott Feiner. 9/13: Lenore von Stein. 9/14: Kuni Mikami and New-Bop Six. 9/15: Cary Gang. 9/16: Jam session with Ron Petrides. 9/17, 24: Howie Wyeth and the Finger Busters. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 9/11, 12: Mike Longo Trio with Ben Brown on bass and Ray Mosca on drums. 9/13, 14: Heywood Henry Quartet with Bill Wurtzel on guitar Jimmy Lewis on bass and Shelton Gary on drums. 9/15: Jed Levy Quartet. 9/16: Ricky Ford Quartet with Jaki Byard on piano, Milt Hinton on bass and Ben Riley on drums. 9/17: Fabio Morgera Quartet. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/15: Mike Mainieri and Steps Ahead plus Bill Evans Superband with Dennis Chambers, Victor Bailey and Jim Beard. 9/17–22: Dianne Reeves. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/11: The Comedy and Music of Big Daddy. 9/13, 14: An evening with The Nylons. 9/16: Lonnie Mack; T. Graham Brown. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/14: Pianist Joanne Brackeen and Cecil McBee on bass. 9/15: Pianist John Hicks with Bobby Watson on saxophone and Walter Booker on bass. 9/16–21: John Hicks with Roy Hargrove on trumpet and Walter Booker. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 9/11: New York, N.Y. 9/12: Charlton Pettus; Warf Rats. 9/13: Cafe Au Lait; Leisure Class; Celebrity Skin. 9/14: Big Louise; Great Outdoors; True Detectives. 9/17: Paint. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 9/15: Jimmy Witherspoon and his Trio. 9/16: Clifford Jordan Big Band. 9/17–22: Louie Belison Quintet. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 9/11: PBR Streetgang; Michael Hill's Bluesland. 9/12: Loup Garou. 9/13: Queen Bee and the Blue Hornets. 9/14: Styve. 9/15: Electrifying Legendary Brothers. 9/16: Tino Gonzales. 9/17: Schockra. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/13: Tony DeMarco and Friends. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/15, 17–22: Joe Henderson Quartet featuring Kenny Barron, Rufus Reid, and Al Foster. 9/16: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/11, 12: Billy Marcus Duo. 9/13, 14: Billy Marcus Trio. 9/15: Dave Berkman Duo. 9/16: Rahn Burton. 9/17, 18: Vladimir Shafranov. **AE, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). Every Fri. Cadence Tropicale, Sat., Brazilian Night and Sun. Brazilian Energy Sounds. Shows at 9 and 11. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 9/11–14: Pianist Sir Roland Hanna with Paul West on bass. 9/18–21: Pianist Russ Kassoff with Linc Milliman on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/11: Big Combo Series. 9/12: Flying Bulgar Klezmer Band, Roy Nathanson and Anthony Coleman. 9/14, 15: Don Byron's Music of Mickey Katz. 9/16: Henry Threadgill flute benefit. 9/17: Karl Berger; String Faced. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 9/11: Joan Osborne. 9/12: Son Seals. 9/13, 14: The Hudson River Rats. 9/15: Blues Jam with the Popa Chubby Blues Band. 9/16: The Rockets with Taryn Hunter. 9/17: Jersey Slim and the Eels. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/6: Mel Torme: *The World of Mel Torme with Words and Music*. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth most Mondays. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Dale Chandler and the Sophisticats. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 9/20: The Damned. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/11: Joyous Perrin and Chilly Whilly. 9/12: Josie Sang featuring Stuttering John of the Howard Stern Show. 9/13: The Prowlers; The Tempted. 9/14: Black Orange; Turnstyles. 9/15: Peter May and Mayhem; The Thrill. 9/16, 23: Melissa Murray; Four Sticks - A Led Zeppelin Tribute. 9/17: Tramps Like Us - A Springsteen Tribute. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/11: Airto and Flora Purim. 9/12: Direct from Scotland - Mouth Music. 9/14: Les Tetes Brulees. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 9/15: McCoy Tyner with Avery Sharpe, and Aaron Scott. 9/16: The music of Gil Evans played by the Monday Night Orchestra. 9/17–22: Andrew Hill Sextet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 9/13, 14: "Festival of Stars" featuring a variety of exciting new performers. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 9/11: Bluesicians. 9/13, 14: Donald Harrison Quartet, Tommy Ridgley, The Guardians of The Flame, Mardi Gras Indians. 9/16: Melissa Ferrick; Ellie Sarty. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 9/11: Robert Ross Band. 9/12: El Kabong; Tigress; The After Midnight Rock Jam. 9/13: The Soulbusters Blues Band with Stan Bronstein. 9/14: Mazarin. 9/15: The Hellhounds. 9/16: See No Evil; Blue Marble; Victoria Street. 9/17: The Rockets. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Club Tania Maria at the Village Gate:** Through 9/15: Dave Valentin. 9/17–22: Michel Petrucciani. Shows Tue.–Sun. at 9:30 and 11:30. **Terrace:** 9/11–15: Saxophonist Jesse Davis and his quartet. 9/13 at 7:30 and 8:45: *Dick Haymes: A Birthday Tribute,* starring Stan Edwards with Gary Pace on piano and Lynn Christy on bass, produced by Harriet Wasser. Every Mon.: pianist Raphie D'Lugoff, and Sat.–Sun., singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/15: Arthur Blythe Quintet. 9/16: The Vanguard Jazz Orchestra. 9/17–22: Terence Blanchard Quintet featuring Sam Newsome, Bruce Barth, Rodney Whitaker and Troy Davis. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 9/11, 12: Conrad Herwig Quartet featuring Richie Beirach, Ron McClure, and Adam Nussbaum. 9/13, 14: Leni Stern Quartet featuring Alain Caron, Wayne Krantz, and Rodney Holmes. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 9/12: Zachary Richard and the Bon Ton Boys; Lucky 7. 9/13: Zachary Richard and the Bon Ton Boys. 9/14: Little Women; From Good Homes. 9/16: Suns of Jubal; Quallah Battoo. 9/16: Jah Levi and the Higher Reasoning. 9/17: Solar Circus. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/14: Pianist Junior Mance with Marty Rivera on bass. 9/16–21: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 9/11: Bobby Whitlock plus Blue Chieftains. 9/12: Songwriters' Hall of Fame Show. 9/13: Dr. John and Miles Roston. 9/14: The Pipe Fitters plus Felicia and the Hotheads. 9/16: Willy Deville. 9/17: Rockpool. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 9/14: Caroline Doctorow and the Dream Band. Sets from 9–midnight. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 9/14: Louis C.K., Jay Mohr, and Jeff Lifschultz. 9/15, 16: Open Mike with Helen Keaney. 9/17–21: Reggie McFadden, Wally Collins, and Billy Jaye. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

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NIGHTLIFE

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/15: Paul Lyons, Rich Francese, Al Romero, Nancy Redman, Gary Ewing, Lenny Travis, Scott Bruce, Bob Golub, and Danny Curtis. 9/16–22: Max Dolcelli, Jesse Emmett, Danny Curtis, Bob Golub, Scott Bruce, Richie Gold, Al Romero and Mike Eagan. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 9/11: Comedy/magicians Mark Mitton, Ray Fisher and pianist Rich Sanders. 9/12: Magicians Eric DeCamps and Margaret Steele. 9/13, 14: Comedy/magician Professor Baxter, comedian Mal Cross, singer/guitarist Guy Davis and pianist Rich Sanders. 9/17: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/15: Joe Mulligan, Linda Smith, Vic Henley and Frank Santorelli. 9/17–22: Walli Collins, Fran Solomita, John Joseph, and Susie Essman. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 9/14: Brazilian singer-songwriter and guitarist Caetano Veloso. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/11: Singer Cheryl Stern. 9/12: Singer Naomi Alexander. 9/13: Singer-impersonator Steven Brinberg; Lily Flamingo with musical comedy characterizations. 9/14: Terissa Esposito and Judy Goodess, singing duo; Singer Christina Faye; Tommy Femia and Hal Simons, characterizations. 9/15: Singer Jean Taylor; Singer Susan Powers from *Cats*. 9/16: Singers Teri Furr, Barbara Folts and Robin Robinson; Bobby Pearce as Beverly Hills, characterizations. 9/17: Nothing Personal with Allan Palmer, musical comedy. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 9/11: Stand-Up Comedy. 9/12: Four on the Floor. 9/13: Singer Maricann Meringolo; singerTerrence Morgan. 9/14: Singing-comedy duo Mary and Rene; Baus and Troche, comedy duo. 9/15: Private Parts, comedy. 9/16: The Remarkable Ruth Fields, musical play; Stars of Tomorrow Semi-Finalists. 9/17: *It's My Party*, musical revue; Stars of Tomorrow. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/11: Singer Phillip Officer. 9/12: Singer Baby Jane Dexter; singer Natalie Douglas. 9/13: Singer Melissa Newman; singer Charles Cermele. 9/14: Singer Melissa Newman; singer Annie Hughes. 9/15: Marilyn Sokol with *Guilt Without Sex;* singer-guitarist Ken Lockwood. 9/16: Singer Linda Langford; singer-pianist Joel Silberman. 9/17: Singer Maureen Kelly Stewart; Jon Michael Johnson. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 9/12: Singer Tony Kish; Singer guitarists Nancy Siriani and Jack Hoffman. 9/13: Singer Jeff Ide; Dangerous Duets with Jeff Loeffelholz and Michael Tidd. 9/14: Singer James Mathews; Singer-songwriter Leslie Nuchow; Clinton Leupp with musical comedy characterizations. **No credit cards.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Wed.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/28: Singer Julie Wilson. Shows Tue.– Sat. at 9 and 11. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30... *The Bad and the Horrible,* teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** 9/24–10/19: Susannah McCorkle with *Autumn in New York: A Celebration of the Great Singers and Songs of Manhattan.* Shows Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** 9/11–28, Tue.–Sat. at 9:30 and 11:30: Singer Barbara Cook with Wally Harper. **Bemelmans Bar:** Through 9/28: Jazz singer-pianist Ronny Whyte, Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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WQXR — 96.3 FM; 1560 AM

Wed., Sept. 11

2:00/WNCN—J. Haydn: Sinfonia Concertante in B-Flat; **Mozart:** Divertimento No. 1 in F.

WNYC—The Chamber Music Society of Lincoln Center. **Mozart:** Violin Sonata in G; **Schumann:** Piano Qt. in E-Flat, Op. 47.

WQXR—Schubert: Scherzo No. 2 in D-Flat.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Martines:** Sinfonia in C.

WQXR—Saint-Saëns: Intro. and Rondo Capriccio.

4:00/WNCN—Rossini: *The Thieving Magpie*, Ov.; **J.F. Fasch:** Sinfonia for Strings in A.

WQXR—Verdi: *Aida*, "Triumphal March."

5:00/WNCN—Tchaikovsky: *Sleeping Beauty*, Waltz, Op. 66; **Muffat:** Cto. Grosso in e, "Delirium Amoris."

WQXR—Arnold: Four Scottish Dances.

6:00/WNCN—Handel: *Water Music*, Allegro; **Mozart:** Sym. No. 16 in C.

7:00/WNCN—R. Strauss: *Don Juan*, Op. 20; **Franck:** Sym. Variations for Piano and Orch.

8:00/WNCN—J. Haydn: String Qt. in E-Flat, Op. 20; **Bach:** Flute Sonata No. 1 in b.

WQXR—Bruckner: Sym. No. 7; **Copland:** *Old American Songs*.

9:00/WNCN—Saint-Saëns: Sym. No. 3, "Organ."

Thu., Sept. 12

2:00/WNCN—Mozart: Piano Trio No. 6 in C; **Telemann:** Cto. for Recorder in C.

WNYC—The St. Louis Symphony Orchestra. **Mozart:** Piano Cto. No. 23; **Bruckner:** Sym. No. 4.

WQXR—Gottschalk: *Union*.

3:00/WNCN—Wagner: *Siegfried Idyll;* **Beethoven:** Piano Trio No. 9 in E-Flat.

WQXR—Wagner: *Faust*, Ov.

4:00/WNCN—Weber: Concertino for Clarinet in E-Flat, Op. 26; **Albinoni:** Cto. in D, Op. 7.

WQXR—Bach: Piano Cto. No. 5 in f.

5:00/WNCN—Walton: *Facade*, "Popular Song"; **Vivaldi:** Cto. for Violin No. 8 in g, Op. 8.

WQXR—Schubert: Polonaise for Violin and Chamber Orch.

6:00/WNCN—Gershwin: *I Got Rhythm*, Variations; **C.P.E. Bach:** Sym. in F.

7:00/WNCN—Prokofiev: *Love for Three Oranges*, Suite, Op. 33; **Vaughan Williams:** Cto. Academico in d.

8:00/WNCN—Carulli: Cto. for Flute and Guitar in G; **Mozart:** Sym. No. 31 in D, "Paris."

9:00/WNCN—Schubert: String Qt. No. 15 in G, Op. 161.

Fri., Sept. 13

2:00/WNCN—Mendelssohn: Cto. for Piano No. 1 in g, Op. 25; **J. Haydn:** String Qt. in b, Op. 33.

WNYC—Schumann: Violin Cto.; **Mendelssohn:** *Hebrides*, Ov.; **Liszt:** *Orpheus*.

WQXR—Beethoven: Sonata for Piano and Violin No. 6 in A, Op. 30.

3:00/WNCN—Bizet: *L'Arlésienne Suite*, No. 1; **Jadin:** Piano Sonata in c, Op. 5.

WQXR—Vivaldi: Bassoon Cto. No. 28 in C.

4:00/WNCN—Sarasate: *Zigeunerweisen*, Op. 20; **Mendelssohn:** Rondo Brillante for Piano and Orch. in E-Flat, Op. 29.

WQXR—Lanner: *Die Mozartisten*, Waltz.

5:00/WNCN—Wagner: *Die Walküre*, "Magic Fire Music."

WQXR—Fasch: Sinfonia in G.

6:00/WNCN—Grieg: "Norwegian" Dance No. 2, Op. 35; **C.P.E. Bach:** Sym. in E-Flat.

7:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Spontini:** *Fernand Cortez*.

WQXR—Schubert: Sym. No. 8 in b.

8:00/WNCN—J. Haydn: Lute Qt. No. 8 in D; **Boccherini:** Cto. for Cello in G.

9:00/WNCN—Mahler: Sym. No. 1 in D, "Titan."

Sat., Sept. 14

10:00 a.m./WNCN—Bridge: Cello Sonata in d; **Molique:** Concertino for Oboe.

WQXR—Verdi: *Macbeth*, Ballet Music; **Myslivecek:** Divertimento in F.

11:00 a.m./WNCN—Prokofiev: Sym. No. 1 in D, "Classical," Op. 25; **Boccherini:** Cto. for Piano in E-Flat.

WQXR—Schroter: Piano Cto. No. 3 in C; **Glazunov:** Waltz No. 1 in D.

12:00/WNCN—Debussy: *La Mer;* **Schumann:** Sym. in G, "Zwickau."

WQXR—Boccherini: Cello Cto. in G; **Schubert:** *Rosamunde*, Ov.; **Vaughan Williams:** Cto. Grosso.

1:00/WNCN—Beethoven: Sym. No. 3 in E-Flat, Op. 55.

1:30/WQXR—Saturday Afternoon at the Opera. **Cilea:** *Adriana Lecouvreur*. Cast: Tebaldi, del Monaco, Simionato; conductor: Capuana.

2:00/WNCN—Bach: Orch. Suite No. 3 in D; **Mozart:** Cassation in B-Flat.

WNYC—Beethoven: Piano Trio in D; **Honegger:** Cello Cto.; **Tveitt:** Harp Cto. No. 2.

3:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26; **Handel:** *Saul*, Sinfonias.

4:00/WNCN—Holst: *The Planets*, "Mars."

5:00/WNCN—Ponchielli: *La Gioconda*, "Dance of the Hours"; **Paganini:** Sonata Concertata.

WQXR—Mozart: Qt. No. 22 in B-Flat; **Brahms:** Piano Qnt. in f, Op. 34.

6:00/WNCN—Debussy: Sonata for Flute, Viola, and Harp; **Sullivan:** Cto. for Cello in D.

7:00/WNCN—Bizet: *L'Arlésienne Suite*, No. 2; **Lotti:** Cto. for Oboe in A.

8:00/WNCN—Wieniawski: Cto. for Violin No. 2 in d, Op. 22; **Ravel:** *Valses Nobles et Sentimentales*.

WQXR—The Cleveland Orchestra. **Beethoven:** Piano Cto. No. 4 in G, Op. 58; Sym. No. 7 in A, Op. 92. Conductor: von Dohnányi.

9:00/WNCN—Mendelssohn: Octet in E-Flat, Op. 20.

Sun., Sept. 15

10:00 a.m./WNCN—Ravel: *Pavane for a Dead Princess;* **J. Haydn:** Cassation for Lute and Strings No. 6 in C.

WNYC—Schubert: String Qt. No. 6; **Tchaikovsky:** Grand Sonata in G, Op. 37; **Rivier:** Cto. for Saxophone, Trumpet, and Strings.

WQXR—Schumann: Piano Cto. in a.

11:00 a.m./WNCN—Purcell: *Abdelazer*, Incidental Music; **Schumann:** Violin Sonata No. 1 in a, Op. 105.

WQXR—J. Haydn: Qt. No. 4 in B-Flat, Op. 78.

12:00/WNCN—Bizet: *Carmen*, Suite No. 2; **J. Haydn:** Lute Sonata No. 2 in F.

1:00/WNCN—The Chicago Symphony Orchestra. **Shostakovich:** Sym. No. 10 in e, Op. 93.

WNYC—Shostakovich: String Qt. No. 1; **Grieg:** *Peer Gynt*, Op. 23.

WQXR—Mozart: Oboe Cto. in C.

2:00/WQXR—Nielsen: Little Suite for Strings, Op. 1.

3:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Mozart:** Piano Sonata No. 12 in F.

WQXR—Dvorák: Sym. No. 7 in d, Op. 70.

4:00/WNCN—J.C. Bach: Sinfonia for Double Orch. in D, Op. 18; **R. Strauss:** *Der Rosenkavalier*, Waltzes.

WQXR—Ives: *Three Places in New England*.

5:00/WNCN—Mozart: Serenade No. 13 in G; **Heinichen:** Cto. for Diverse Instruments in D.

6:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Scherzo, Op. 61; **J. Haydn:** Piano Sonata No. 31 in A-Flat.

7:00/WNCN—Wagner: *Tannhäuser*, Ov.

8:00/WQXR—"Sunday Night Opera House." **Strauss:** *Die Frau Ohne Schatten*. Cast: Rysanek, Hopf, Hongen, Schoeffler; conductor: Bohn.

9:00/WNCN—Dvorák: Sym. No. 9 in d, "From the New World," Op. 95.

Mon., Sept. 16

2:00/WNCN—Bach: Cto. for Violin in d; **J. Haydn:** Divertimento for Winds No. 7 in F.

WNYC—The Vienna/Salzburg Festival. **Wagner:** *Götterdämmerung*, "Funeral Music and Brunnhilde's Immolation."

WQXR—Hérold: *Zampa*, Ov.

3:00/WNCN—Tchaikovsky: *1812*, Ov., Op. 49; **Beethoven:** Piano Sonata No. 6 in F, Op. 10.

4:00/WNCN—Liszt: "Hungarian" Rhapsody No. 6 in D-Flat; **Barber:** Sonata for Eight Trumpets in C, "St. Polycarp."

WQXR—Dvorák: Polonaise for Cello and Piano.

5:00/WNCN—Handel: *The Messiah*, "Halleluiah Chorus"; **Vivaldi:** Cto. No. 9 in D, Op. 3.

WQXR—Sammartini: Sinfonia in G.

6:00/WNCN—Albinoni: Cto. for Panpipes in G, Op. 9; **Cornelius:** *Barber of Baghdad*, Ov.

7:00/WNCN—Smetana: *The Bartered Bride*, Dances; **Boccherini:** Cto. for Flute in D, Op. 27.

WQXR—Franck: Violin and Piano Sonata in A.

8:00/WNCN—Clementi: Cto. for Piano in C; **J. Haydn:** String Qt. in E-Flat, Op. 33.

WQXR—Piston: Cto. for Orch.

9:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

WQXR—The Boston Symphony Orchestra. **Mozart:** Piano Cto. No. 27 in B-Flat. Soloist: Kissin; conductor: Ozawa.

Tue., Sept. 17

2:00/WNCN—Respighi: *The Birds;* **J. Haydn:** String Qt. in B-Flat, Op. 33.

WNYC—The Los Angeles Philharmonic. **Beethoven:** Sym. No. 1; **Stravinsky:** *Oedipus Rex*.

WQXR—Britten: *Gloriana*, Courtly Dances.

3:00/WNCN—Ravel: *Le Tombeau de Couperin;* **Mozart:** Sonatina for Piano No. 6 in C.

WQXR—Corelli: Cto. Grosso No. 5 in B-Flat, Op. 6.

4:00/WNCN—Babell: Cto. for Recorder No. 1 in C, Op. 3; **Suppé:** *The Queen of Spades*, Ov.

5:00/WNCN—Bach: Preludium in E; **Altenburg:** Cto. for Seven Trumpets in C.

WQXR—Schubert: Ov. in the Italian Style in C.

6:00/WNCN—Saint-Saëns: *Danse Macabre;* **Vivaldi:** Cto. for Flute in G.

7:00/WNCN—Handel: *Water Music*, Suite No. 3 in G.

WQXR—Mozart: Violin Cto. No. 5 in A.

8:00/WFUV—"A Box at the Opera." **Korngold:** *The Dead City*.

WNCN—Brahms: Violin Sonata No. 3 in d, Op. 108.

WQXR—Telemann: Suite in f.

9:00/WNCN—Rimsky-Korsakov: *Scheherazade*, Op. 35.

WQXR—Schubert: Sym. No. 2 in B-Flat.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., SEPT. 11

10:00 a.m.
13 Clarence Thomas Confirmation Hearings. Complete live coverage of the Senate's hearings on Thomas for the post of U.S. Supreme Court Justice. The hearings began Tuesday and will be shown weekdays, 10 a.m.–5 p.m., until their completion.

8:00 p.m.
13 49 Live From Lincoln Center—"Opening Night: Masur and the Philharmonic." *Kurt Masur begins his* reign as music director of the New York Philharmonic with this concert, featuring baritone Thomas Hampson in Copland's *Old American Songs;* also, works by John Adams and Bruckner. Simulcast on WQXR radio: 96.3 FM/1560 AM.

With host Hugh Downs. (2 hrs. 30 min.) Also shown Thursday at **8:00 p.m.** on **50** and Friday at **11:30 p.m.** on **21**.

21 The 39 Steps (1935). Hitchcock's sophisticated, chilling, humorous mystery with Robert Donat as the innocent young man who Madeleine Carroll is certain is a spy or a criminal or *something* like that. (1 hr. 30 min.)

9:00
2 48 Hours—"Street Stories." A two-hour season premiere of the news program, which examines a handful of stories set on American streets—the murder of a former Rockette in New York City, a ballerina turned prostitute in San Francisco, and a war hero in San Diego who was hit by gang gunfire.

LIFE The Last Prostitute. A new movie about two teenage boys who bust out of summer camp and seek out a legendary whore who will initiate them into manhood. With Sonia Braga, Wil Wheaton, Cotter Smith, and David Kaufman. (2 hrs.) Also shown Saturday at **6:00 p.m.** and Monday at **9:00 p.m.**

USA Lightning Field. A new thriller about a sculptor whose child is kidnapped by a South American Indian tribe that plans to sacrifice the baby for a fertility ritual. With Nancy McKeon, Polly Bergen. (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:30
13 Van Cliburn International Piano Competition. Two young Soviet pianists perform with the Fort Worth Symphony Orchestra under Stanislaw Skrowaczewski. Alexander Shtarkman plays Prokofiev's Piano Concerto No. 3 in C, while Elisso Bolkvadze—the only woman to reach this year's finals—plays a Saint-Saëns piece. (30 min.)

11:00
13 Gabriel García Márquez: Tales Beyond Solitude. A documentary about the Colombian writer who won the Nobel Prize for literature in 1982, the great popularizer of Latin American fiction and magic realism. Includes an interview with the writer and footage of events in his life. (1 hr.)

HBO Attempted Murder: Confrontation (page 37). A documentary using interviews and news footage to tell the story of a teenager—now in jail—who beat a high-school teacher and coach with a baseball bat. (30 min.)

11:45
MAX Altered States (1980). In director Ken Russell and writer Paddy Chayefsky's movie, William Hurt plays a hip Dr. Frankenstein who turns himself into a monster, trips out in isolation tanks, and takes part in sacred Indian drug rituals. Feverish, extravagant, deeply absurd, but also a great deal of fun. (1 hr. 45 min.)

THU., SEPT. 12

2:00 p.m.
9 On the bright side, it's football season. The **New York Mets** are on the road, playing the **Chicago Cubs** today, the **St. Louis Cardinals** Sunday at **2:00 p.m.,** and the **Montreal Expos** Tuesday night at **7:30.**

7:30
11 The **New York Yankees** play the **Boston Red Sox** at home tonight and again Friday at this time. The **Milwaukee Brewers** visit the stadium Tuesday at **7:30 p.m.**

8:00
7 A Line in the Sand: What Did America Win? Peter Jennings is the host of a news special examining the longer-term results of the Persian Gulf war. (1 hr.)

13 Mystery!—"The Veiled Lady." Poirot finds himself—and other inspectors—in the midst of chaos involving a jewel heist, an anonymous woman, and the swirling London social scene. (1 hr.) Also shown at **9:00** on **21** and **49**, and Friday at **9:00 p.m.** on **50**.

CUNY Bouillon de Culture. A French-language cultural magazine with host Bernard Pivot (formerly of *Apostrophes*). Shown several times weekly, including this time and Sundays at **6:30 p.m.** (1 hr. 30 min.)

TNT 7 Faces of Dr. Lao (1964). Tony Randall plays six roles—all of *them well—in this tasty* fantasy/adventure picture about an old Chinese man's traveling circus bringing truth to a Western frontier town. (2 hrs. 15 min.)

9:00
13 Pixote (1981). A young Brazilian boy growing up in the slums becomes a pimp, glue-sniffer, and murderer. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Directed by Hector Babenco; with Marilia Pera. In Portuguese, with English subtitles. (2 hrs. 10 min.)

9:30
4 Bob Hope and Friends . . . Making New Memories. A variety show kicking off Hope's forty-second year on NBC. Guests include Garth Brooks, the Barr-Arnolds, and a host of up-and-comers. (1 hr. 30 min.)

10:00
31 Voices From the Pen. A look at the power of words over three ex-cons who joined the Bright Fires creative-writing project. (30 min.)

11:10
13 The Girls From Rio (1991). The view from the streets of Rio, as candidly told by various young women who dream of escaping the underclass. (50 min.) Also shown Tuesday at **10:15 p.m.**

2:00 a.m.
11 The Family Way (1967). Considered racy in its day, this comic tale of new marriage starring Hayley Mills, John Mills, and Hywel Bennett is actually quite tame but nevertheless funny. (2 hrs.)

FRI., SEPT. 13

8:00 p.m.
4 Real Life With Jane Pauley. Arthur Kent reports on the efforts to extinguish Kuwaiti oil fires, and Pauley looks at young steroid users. (30 min.)

A-E Never Come Back (1989). In 1939 London, Desmond Thane is a cynical, handsome young journalist, bored with the nightlife until he finds a woman who is perhaps more than he can handle. With Nathaniel Parker, James Fox, and Susanna Hamilton. (3 hrs.)

BRV A weekend-long survey of the work of Sir Laurence Olivier begins tonight with his 1948 version of **Hamlet** (2 hrs. 35 min.), followed by his equally dramatic **Richard III** (1956), at **11:00** (3 hrs. 5 min.). Two more Olivier films each on Saturday and Sunday. **The Ebony Tower,** shown at **8:00 p.m.** on Saturday, is a TV movie in which Olivier plays an elderly painter with two young lovers; **Dance of Death** (1968), with Janina Faye, follows at **9:30** (2 hrs. 30 min.) And on Sunday, **The Beggar's Opera** (1953) is shown at **8:00 p.m.** (2 hrs.), *with* one of Olivier's favorite films, **The Entertainer** (1960), shown next, at **11:30** (2 hrs.).

9:00
USA The Exorcist (1973). William Friedkin's somewhat repulsive but utterly gripping spine-tingler. A sweet child turns into a monster with signs of possession of the Devil; her anguished mother seeks the professional assistance of the Roman Catholic church. With Ellen Burstyn, Linda Blair, Jason Miller, and Max von Sydow. Followed, at **11:30,** by the far less interesting **Exorcist II: The Heretic** (1977) (2 hrs.).

10:00
49 Clive James Meets Katharine Hepburn. Not only meets but interviews her, about her childhood, career, and romances. Also, Hepburn discusses the other careers she might have enjoyed more than acting. (1 hr.)

11:00
13 New Television—"Aeros." Burt Barr's video features a dance choreographed by Trisha Brown, with lights, sets, and costumes by Robert Rauschenberg. (30 min.)

11:30
13 Deep Dish TV—"Behind Censorship." People of color recount their experiences with racism: social, economic, and political. (30 min.)

SAT., SEPT. 14

11:00 a.m.
MTV Monsters of Rock Weekend. Five hours devoted to the blockbuster rock tour featuring AC/DC, Metallica, Mötley Crüe, Queensryche, and the Black Crowes.

2:00 p.m.
13 The Hudson River: An American Paradise. A paradise, perhaps, but marred by the usual crop of evils: toxic waste, chronic congestion, and destruction of wildlife and fish. (1 hr. 30 min.)

3:30
7 A swell college-football matchup, with **Notre Dame** traveling to Ann Arbor to play **Michigan.** Studio analysis provided by new ABC employee Bo Schembechler, former Michigan head coach and notorious firebrand.

5:00
11 Captain Blood (1935). Errol Flynn's first film as a swashbuckler, and a very good one. Flynn plays a doctor who is forced into the life of a pirate, which has its rewards in the person of Olivia de Havilland. Fast and furious. (2 hrs.) See Tuesday at **10:40 p.m.** for another Flynn/de Havilland pairing.

7:00
9 WKRP in Cincinnati. The beloved sitcom is hereby revived, featuring a handful of its original characters—Les Nessman, Herb Tarlek, and station manager Arthur Carlson. (30 min.)

8:00
2 Throw Momma From the Train (1989).

TELEVISION

In this loose, black-comic reworking of Hitchcock's *Strangers on a Train,* Danny DeVito persuades Billy Crystal to switch murders with him—Crystal's wife for DeVito's ridiculously shrewish momma. Some moments, for sure, but not enough. (2 hrs.)

9 **Dinner at Eight.** Not the 1933 all-star gem, but this 1989 made-for-cable version of the George S. Kaufman–Edna Ferber story is highly watchable. With Lauren Bacall, Charles Durning. (2 hrs.)

13 **Moyers—"Spirit and Nature."** Bill Moyers and various religious figures—including the Dalai Lama and Jewish, Protestant, and Muslim theologians—explore religion's ability to foster an ethic that properly respects the Earth's environment. (1 hr. 30 min.)

9:00

7 College football: Joe Paterno's **Penn State** against **USC,** led by tailback Mazio Royster.

9:30

4 **Nurses.** A new ensemble comedy about the daily travails of five nurses—four female, one male. (30 min.)

13 **The Spirit of St. Louis** (1957). The historic transatlantic flight by Charles Lindbergh, as seen by director Billy Wilder and star James Stewart. Stewart is, as usual, tops, and the whole film follows suit. (2 hrs. 30 min.)

10:00

2 **Rewrite for Murder.** Pam Dawber and George Clooney star in a comic mystery about a straitlaced TV writer and her new partner—an ex-con turned pulp novelist. (1 hr.)

4 **The Miss America Pageant: A Celebration of American Style.** The works of American artists, composers, and designers are the focus of this year's beautyfest, with hosts Regis Philbin and Kathie Lee Gifford, live from Atlantic City's Boardwalk. (2 hrs.)

MAX **Wild at Heart** (1990). David Lynch's road movie is quite bad, composed equally of feverish eroticism, dumb jokes, and sheer junk. Among the actors trying to seem weird and dirty are Laura Dern, Nicolas Cage, Diane Ladd, and Willem Dafoe. (2 hrs. 15 min.) Also shown Tuesday at **9:30 p.m.**

SUN., SEPT. 15

1:00 p.m.

2 A pair of bruisers face off at Soldier Field: the **New York Giants** against the **Chicago Bears.** Crunch.

5 **My Cousin Rachel** (1952). In Henry Koster's film of the Daphne du Maurier mystery, Olivia de Havilland plays the woman whom Richard Burton suspects of a most intriguing murder. (2 hrs.)

11 **Shadow on the Wall** (1950). An effectively creepy mystery about a young girl (Gigi Perreau) who is the sole witness to her mother's murder, which has been wrongly blamed on her father. With Ann Sothern, Zachary Scott, and Nancy Davis (Reagan). (2 hrs.)

3:00

5 **My Favorite Brunette** (1947). A very successful, if lightweight, romp starring Bob Hope and Dorothy Lamour. (2 hrs.)

4:00

2 An intrastate rivalry, if only by name: The hardy **Buffalo Bills** visit the **New York Jets.**

7 **World Gymnastics Championships.** Live coverage from the Hoosier Dome in Indianapolis, featuring top female and male gymnasts in the final day of competition. (2 hrs.)

6:30

21 **Evening at Pops.** Leonard Slatkin conducts the Boston Pops Orchestra in a concert featuring pianist Dave Brubeck (*Blue Rondo à la Turk*) and keyboardist John Browning (*Rhapsody in Blue*). (1 hr.)

7:00

4 **The Adventures of Mark and Brian.** The series premiere of an unscripted comedy show starring radio personalities Mark Thompson and Brian Phelps. (30 min.)

9 **The Four Seasons** (1981). Alan Alda's overexuberant but heartfelt paean to friendship, about three middle-class couples in their forties who go on vacations together. With Alda, Carol Burnett (sadly underused), Rita Moreno, Len Cariou, Sandy Dennis, Jack Weston, and Bess Armstrong. (2 hrs.)

8:00

4 **Man of the People.** James Garner takes on comedy in this new series, starring as a con artist named to fill a city-council seat that belonged to his ex-wife. (30 min.)

13 **A Tale of Two Cities.** Dickens's great big French Revolution–era love story gets the *Masterpiece Theatre* treatment, with James Wilby, Xavier DeLuc, Serena Gordon, Sir John Mills, Jean-Pierre Aumont, and Anna Massey. Part 1 of 2. (2 hrs.) Also shown at **10:00** on 49.

31 **Scarlet Street** (1945). Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. Edward G. Robinson plays the fly, Joan Bennett the slinky spider, and Dan Duryea the loutish cad who is Bennett's other man. (2 hrs.)

A-E **Eye of the Dictator.** A film culled from footage shot by the thousands of photographers sent by Hitler and Goebbels to document the Nazis' war activities. Also, firsthand accounts of those involved in the war, pointing out how the fighting was very often nothing like what is seen on film. (1 hr. 30 min.)

SHO **Chains of Gold.** John Travolta stars in this new movie about a social worker's efforts to pluck a young boy out of Miami's drug underworld; with Marilu Henner. (1 hr. 35 min.)

8:30

4 **Pacific Station.** A new sitcom starring Robert Guillaume as a buttoned-down veteran detective who is passed over for promotion, instead drawing the Venice Beach beat. (30 min.)

9:00

7 **A Fish Called Wanda** (1988). A crude but very funny comedy about a peculiar gang of London jewel thieves including Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy–type schmuck). (2 hrs. 20 min.)

10:30

2 **P. S. I. LUV U.** A new comedic drama—a preview of a fall series—about a man and woman who aren't crazy about each other but are forced to carry on as a married couple under the witness-protection program. With Connie Sellecca, Greg Evigan, Earl Holliman. (2 hrs.)

13 **Independent Focus.** A half-dozen experimental films about life in Mexico, San Diego, Coney Island, and other spots. (2 hrs. 15 min.)

MON., SEPT. 16

10:00 a.m.

9 **Jenny Jones.** The premiere of a "pajama party, therapy session, and talk show . . . for women only" that promises to cover topics like "job equity, stretch marks, and male butt cleavage." (1 hr.)

7:00 p.m.

DIS **Peter Pan** (1953). For the first time on television, Disney's animated telling of James Barrie's tale about the boy who refuses to grow up. Featuring the voices of Bobby Driscoll, Kathryn Beaumont, and Hans Conried. (2 hrs.)

8:00

5 **Bad Attitudes.** A new comedy about five young summer-camp runaways who stow away on a luxury jet, which then gets hijacked. (2 hrs.)

13 **Eat Smart.** Host Judy Woodruff explains just what eating smart is all about, then contrasts the diet of the average American family with those in Italy and China, both of which are considered smart-eating nations. (1 hr.) Also shown Tuesday at **10:00 p.m.** on 21.

A-E **Mysteries of the Great Pyramid.** Omar Sharif is the narrator of this look at the Great Pyramid of Egypt, a site long thought to possess magical powers. (1 hr.)

9:00

4 **Living a Lie.** Jill Eikenberry and Peter Coyote star in a new dramatic movie about a woman who fears her husband had something to do with a tragic crime in their small town. (2 hrs.)

7 **Monday Night Football.** A game between two teams that everyone else is scared of: the **Kansas City Chiefs**, because they finally seem to be very good, and the **Houston Oilers**, because they knock the tar out of people.

13 49 **America Becoming.** A look at the new America, where waves of immigration have paved the way for a nonwhite majority population. Filmed throughout the country, featuring interviews with established residents who are adjusting to the new population. Narrated by Meredith Vieira. (1 hr. 30 min.) Also shown at **10:00** on 21.

10:00

BRV **Carmen.** Sir Peter Hall directed and Bernard Haitink conducted this 1985 production of Georges Bizet's evocative romance. Maria Ewing, Barry McCauley, and Marie McLaughlin star; with the London Philharmonic and the Glyndebourne Opera. (3 hrs.)

10:30

13 **Mi Otro Yo: My Other Self.** A documentary about the Chicano art movement of southern California. (30 min.)

11:00

13 **Alive From Off Center—"Used Alive."** A collage of late-eighties art and life, with performances by Eric Bogosian, Laurie Anderson, Spalding Gray, and photographer William Wegman and his dog Fay Ray. (30 min.)

MIDNIGHT

TNT **Burn!** (1970). Marlon Brando plays a cynical Briton who is sent to spearhead a slave revolt on a Caribbean island but instead crushes the natives. A potent French-Italian political drama that was apparently quite close to Brando's heart. (2 hrs. 30 min.)

12:05 a.m.

SHO **Blue Velvet** (1986). David Lynch's shocking film about the vileness that flourishes just under the surface of what seems like an idyllic small American city. (2 hrs. 5 min.)

1:00 a.m.

2 **Smith and Jones.** The premiere of a comedy show—on a limited four-week run—starring longtime British funnymen Mel Smith and Griff Rhys Jones. (30 min.)

TUE., SEPT. 17

8:00 p.m.

4 **Michael Landon: Memories With Laughter and Love.** The late TV and film star is remembered by friends, family, and colleagues. (2 hrs.)

49 **Nova—"The Light Stuff."** The flight of Daedalus—between Crete and Santorini—is re-created by M.I.T. students who built a 70-pound, human-powered aircraft. (1 hr.) Also shown at **9:00** on 21.

A-E **Grace Kelly: The American Princess.** James Stewart, Alec Guinness, Stanley Kramer, and others offer insights into the life and times of the Philadelphia-born Hollywood star who chucked it all to become the princess of Monaco. (1 hr.)

8:30

2 **Coming to America** (1988). A rather lame comedy—more like a sitcom than a movie—about a wealthy African prince (Eddie Murphy) who comes to America to find a bride. With Arsenio Hall and James Earl Jones as the basso-profundo king. Based on a story by Art Buchwald—or so said a court of law. (2 hrs. 30 min.)

7 **Home Improvement.** A new sitcom starring Tim Allen as the host of a TV show whose home life isn't quite as well run as his show. (30 min.)

9:00

13 **Chile in Transition.** A documentary that explores Chile's attempts to leave behind authoritarianism. (1 hr. 15 min.)

USA **Tuesday Night Fights.** Former heavyweight champ Larry Holmes is 4–0 in his comeback, and with opponents like tonight's Marshall Tillman (30 years old, 11–4–1), there's no wondering why.

9:30

7 **Sibs.** Marsha Mason, Margaret Colin, and Jami Gertz star in this new sitcom about the lives and loves of three sisters. (30 min.)

10:00

A-E **Clara.** Darren McGavin stars in Arthur Miller's play about a heartbroken father who examines his feelings of racism when his daughter is murdered. (1 hr.)

TDC **America Coast to Coast.** Both segments of this episode deliver inspiring views of America. *Gorgeous—Exploring the Columbia River Gorge* offers some wet Oregon vistas, while in *Colorado . . . Picture Perfect,* host John Denver accompanies three photojournalists in their pursuit of the ultimate Rocky Mountain photo. (1 hr.) Also shown Saturday at **5:00 p.m.**

10:40

TNT **Dodge City** (1939). How the West was won according to director Michael Curtiz. Errol Flynn is the eminently just and brave fellow who beats up bad guys and wins the heart of Olivia de Havilland. Standard—but exciting—Warner Brothers fare, which served as Mel Brooks's punching bag for *Blazing Saddles*. (2 hrs. 5 min.)

11:05

13 **Routes of Rhythm.** The first of a three-part trek to discover the roots of Afro-Cuban music. Host Harry Belafonte visits old Havana, where dockworkers are known to dance the rumba on their lunch break. (1 hr.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

LOFTY PERSPECTIVES

The conversion of former industrial buildings to residential lofts, which was pioneered by artists in search of suitable living-and-working spaces, accelerated during the 1970s and '80s. With the absence of new loft conversions in recent years, virtually all units currently on the market are resale properties, say real-estate professionals, who report firm prices and the expectation of increased sales activity this fall.

Although prices have come down since the market peak, lofts never lost as much of their value as did other types of apartments, says Deborah Gunn, a broker with Ambrose-Mar Elia who handles many loft properties.

Among Gunn's listings is a 4,000-square-foot, top-floor loft on Broadway near Broome Street. The two-bedroom, two-bathroom space features high ceilings, four exposures with several windows, and a common roof area. The maintenance is $800 per month; the asking price is $975,000—or $244 per square foot.

Comparably priced, on a square-foot basis, is a 2,500-square-foot, 12th-floor loft on West 29th Street listed with Brown, Harris, Stevens at $645,000. The completely renovated, sunlight-filled property offers views of the Hudson and includes two bedrooms, two baths with Art Deco–style tiles, a country kitchen, a solarium, a study, a large living room with a wet bar, custom track lighting, and two landscaped terraces.

"People who buy lofts want lots of space, but not many artists can afford them anymore," notes Deborah Gunn.

Most artists who do own their lofts have properties with A.I.R. (artist-in-residence) status. According to regulations, when they want to sell, they must find another artist to buy the space. ●

JUST SOLD

Midtown West

2 Bedrooms $230,000
249 West 29th Street
7-room, 2,400-square-foot prewar loft cooperative; gourmet kitchen, living room, den, river view. Maintenance $686.
Brokers: Corcoran/Olshan Realty

Greenwich Village

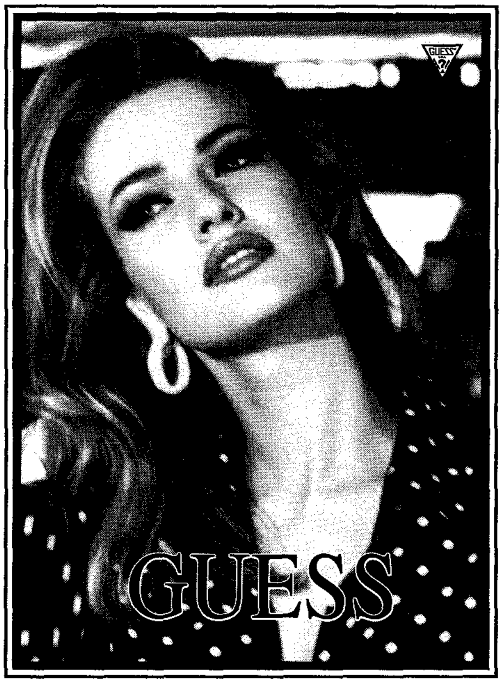
2 Bedrooms $415,000
542 LaGuardia Place
5-room, 1,500-square-foot A.I.R. loft condominium; 2 baths, den, fireplace. Common charge $486. Taxes $376 per month.
Broker: Halstead Property Company

Greenwich Village

1 Bedroom $335,000
7 West 14th Street
4-room, 1,400-square-foot cooperative; 2 baths, terrace, doorman. Maintenance $850.
Broker: Halstead Property Company

Flatiron District

2 Bedrooms $475,000
27 East 22nd Street
4-room, 2,035-square-foot loft condominium; 2 baths. Common charge $257. Taxes $250 mo.
Brokers: Kanelba & Robilotti/Corcoran



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Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT/HOUSE Exchange

Swap Rm Yr-Round In Sag Harbor—For room in the city. Elizabeth - 516-725-0310

APARTMENT To Share

Prof'l Woman Seeks Same—Lovely 2-BR, drmn, 333 E. 34th. $700/mo. 212-685-0134

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East 70th St. - Lrg 1-BR—24-hr drmn, corner apt, windowed kit & bthrm, very quiet. **Ask'g $106K** Great deal! **Owner: 737-4155**

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HOUSE Rockland

SOUTH NYACK, NY $375,000

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"ALL THE PRETTY PLACES."

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Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

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New York's Town & Country Properties

To advertise your special property,
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TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

CRUISE

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Discount Travel—Gotham Tours. Day: 718-768-9420 / Eves: 212-679-7032

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Pvt. Apts For Travelers—In Manh Abode Agcy: 212-472-2000 / 800-835-8880

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued from previous page.

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Continued from previous page.

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STRICTLY PERSONALS

Seeking Sensual Older Woman—This good-looking and normal white male, 30, 6'1" and slim, would like to hear from you! Photo appreciated. 2187 ✉ ☎

Music Is The Key To My Soul—You could hold the key to my heart. By day, this very pretty, vivacious, petite, slim, dark-eyed brunette is a financially secure and successful executive - but by night, a warm, loving, feminine woman who sings, acts, race-walks and knows how to make a man happy. A woman who fully taps the energies of NY by regularly attending all the arts, equally at home in a cozy country cottage, on a sandy beach or traveling with someone she loves. If you are a highly successful, financially secure, attractive and incurably romantic man, 45 plus, who appreciates the finer things in life and is ready for a committed relationship, send note/phone please. No photo, no reply. No smokers/recently separated. 8645 ✉

Attractive Lawyer—Early 50's, seeks attractive, educated Asian or black gal, 30-45 (NYC). Note/photo/phone. 8700 ✉

Am I Really Doing This?—Successful Wall Street exec/singer-songwriter, with David Letterman/Woody Allen-type mentality, Tom Cruise-type appearance, one-of-a-kind soul and heart of gold (30, 5'10", healthy athletic build), seeks female counterpart for happily-ever-after. Nonsmoker. *Please send letter/photo.* I will reciprocate. Believe me, this experience is as weird for me as for you. 2190 ✉

Handsome Gay Male Executive—40, sensitive, romantic, masculine, healthy. Loves *classical music and PCs. Seeks attractive,* fit, sincere, caring, grown-up partner, nonsmoker, to share life and love. Note/photo. 8705 ✉ ☎

Let's Go Biking—Or hiking or skiing. Beautiful, brainy (Harvard MBA), slim, blue-eyed woman, 5'7", 32, is looking for an attractive, successful, bright, tall, nonsmoking Christian male, 30-45, to share adventures, laughter and romance. In additon to sports, I love traveling to exotic lands, reading great literature and dancing cheek-to-cheek. If you are excited, not intimidated, by a beautiful woman with a successful Wall Street career, please write/enclose photo. 2192 ✉

Let's Spoil Each Other!—A caring, (com)passionate, prominent president of major corporation, incurably romantic, exceptionally funny, good-looking, GQ type, 30's, cultured, athletic, lean, tall, down-to-earth, hopes to soar with a loving lady under 38. Reply requires photo. 2193 ✉

They Say—"You'll meet the right person when you least expect it." Maybe - but why wait?! A special caliber man in his late 20's - handsome, responsible, fun, 5'10", 160 lbs, good build, established and very successful - seeks truly gorgeous, health-conscious woman, 22-26 years, who's very beautiful inside and out. Must be level-headed, sincere and good-natured as well. Send photo/note please. You won't be disappointed. 2197 ✉

It's Time For An Exciting Change—Contact this very pretty, vibrant, vivacious professional (PhD) with varied interests. We could be a great pair if you are a kind and caring man, 50 plus, who enjoys life thoroughly. 2198 ✉ ☎

Witty And Urbane—Yet sensitive and *sane. Seeking a lady for all seasons. Me:* 49, 6'2", ambitious and successful. You: 21-41, physically fit and fun to be with. Recent phone/photo please. 8692 ✉ ☎

Slim, Tanned NJ Engineer—Single white male, unencumbered, 50ish, 5'7", abundant salt and pepper - loves conversation and new ideas/experiences. Self-perceptive and world-class listener. Ready. Wants to spoil and indulge appreciative, shapely optimist. Age? Race? Etc.?...I'm open. Swap photos? 2204 ✉

Prominent Attorney—Handsome, 6'5", sensitive, complex, witty, affable lawyer - having spent the past 15 years successfully achieving prominence but who is nonetheless alone - seeks his very beautiful, *intelligent and irresistibly curvaceous* companion and best friend to share in and discover life's quality offerings, who also cherishes quiet romantic times away from our frenetic existence. She has never abandoned traditional values, isn't pretentious, would never wear sneakers to the office, would like to wear heels without intimidating, shuns noisy, 'in' restaurants, the Hamptons and 'beautiful people'. She is also preferably 27-37, never married, a morning person, living on the North Shore or Manhattan - or frequently present there, appreciates classical music and Jewish men, and would 'never' answer a personal ad absent relentless prodding by friends. Note/phone. Recent photo imperative. 8696 ✉

CEO, Global Traveler, GQ Type—38, 6', dark complexion, green-eyed, well-built, generous, kind and witty. Seeks stunning, sophisticated and worldly counterpart, 25-35, slim and athletic, 5'3" plus, for committed relationship. Photo a must for reply; will exchange. 2127 ✉

Looks, Intellect, Personality—And passion. 33-year-old male lawyer/former model seeks older woman - 35-45 - for fun and frolicking. Photo please. 2153

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2036 ✉

Handsome MD, 38—West European-educated, with traditional values, new to NY. Seeks beautiful, sexy woman with good heart, 24-32, who desires friendship, love and family. Please send note/photo/phone. 8654 ✉ ☎

Bright, Active And Feminine—If outdoors and honest, candlelight and starlight, sensuous and adventurous, travel and country life, good food and classic rock appeal to you, please call or drop me a line (photo appreciated). PS - I'm 5'7", slender, 35 and would prefer a nonsmoker. 8687 ✉

Woman Of Valor Wanted—Jewish businessman, 40, avid reader, likes classical music, foreign travel. Seeks woman, to 35, with stong Jewish identification. 2184 ✉ ☎

Attractive, White Professional Lady—5'9", early 50's, seeks professional or business gentleman. Nonsmoker. 8719 ✉ ☎

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Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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STRICTLY PERSONALS
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Tougher Than The Rest—Wasp entrepreneur, mid 30's, looking to marry well. Young, attractive, slim, broke are all okay. Equestrian preferred. Discretion assured. 9921 ✉

Very Pretty Attorney—Slim, with captivating smile, seeks 34-45-year-old mensch for friendship, love and happily ever after. Photo. 8717 ✉ ☎

Pretty Professional—Financially secure Jewish widow - romantic, unencumbered, slender, youthful 53 - seeks successful, educated, caring, slim gentleman, 53-65. Photo. 2165 ✉

Easygoing, Down-To-Earth—Divorced Jewish male, 43, professional, nice-looking, seeks female, 28-35, to share life's ups and downs. Photo/note. 8728 ✉ ☎

Gay, White Christian Female—31, blond, blue eyes, 5'7", pretty, great sense of humor, caring, casual dresser, forever in blue jeans, loves oldies and good times. Seeks same, feminine type only, age 26-34, for serious relationship. Send photo/note/phone. 2152 ✉

Southern Gentleman, 34—Athletic, 6'2"/175, Ivy MBA, CPA, top firm, proven adventurer, seeks intelligent, reasonably fit woman to 40, for exploring NYC, swing dancing, country drives, perhaps more. Noter/photo/phone. 9877 ✉ ☎

Attractive, Thin—Classy woman (late 30's) - enjoys travel, theater, books. Seeks a witty, educated man (37-45) with a good sense of humor. Note/phone. 8726 ✉ ☎

Creative Designer—Into rock climbing, skiing, art, cooking and the blues. Light brown hair, crystal blue eyes, 32, 5'9", Jewish, dancer's body/poet's soul. Seeks beautiful, sunny Jewish woman, 24-29 (no princesses). Send photo/note. 8724 ✉☎

Are You A—Religious, divorced Jewish female, 28-38, to complement divorced Jewish male, 32, to share Shabbat services and a quality Jewish life?... 8670 ✉

Attorney—Single white male seeks single, fit, white, nonsmoking female - born February 18, 1954 - for an exceptionally compatible relationship. 2163 ✉

Pretty In Jeans And Dresses—Protestant Jersey girl, 35, enjoys black tie and outdoors. Leads very healthy, active life with successful career and love of nature. Seeks bright, ethical, attractive, compassionate, outdoors man. Photo. 9926 ✉ ☎

Warm, Intelligent, Attractive, Slender—Widow - who believes that you can find love and happiness twice in a lifetime. Seeks a kind, caring, affectionate, educated, successful, Jewish professional man, 40-50, with a good sense of humor, who enjoys both the fine and simple things life has to offer, and to share the joy of just being together. 8722 ✉

Handsome, Smart, Good-Hearted—Athletic, Asian professional man, 32, 5'6", wants to meet a sweet, white female for friendship, possibly more. Please send note/phone; photo helpful. 9917 ✉

Marriage-Minded, Unpretentious, Fit—Single Jewish MD, 40, 5'7", 145 lbs, who enjoys reading, movies, classical music, jogging. Seeks bright, thin, pretty woman, 23-34. Photo/phone please. 9918 ✉ ☎

Caring, Professional, Attractive—Athletic female, 31. Enjoys people, art, sports, quiet evenings and Sunday Times. Seeks warm, sensitive single male, 30-39, for close relationship. 6996 ✉

Gentle, Offbeat Male—53, seeks special female to share life and love. 2169 ✉

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Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

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I Want To Get Married!—Are you a single Jewish woman, 18-27, who is adventurous and a bit daring? Are you voluptuous and pear-shaped? Do you want children and a traditional Jewish family? Then, a life of luxury, sensuality and excitement can be yours with this dynamic, wealthy, 31-year-old, Jewish-Australian business tycoon. 8677 ✉

Still Got Those Dimples—Very handsome, successful attorney with great sense of humor - 35, 5'8", Jewish (nonreligious), nonsmoking. I enjoy working out, skiing, movies, music. Seeking pretty partner in fun, 26-35. RSVP. 2146 ✉ ☎

Bright, Leggy Blue-Eyed Blond—Attractive, spirited, in early 40's, with quick wit and warmth. Seeks man made of the "right stuff" - easy to be with, good-looking, fit, caring, down-to-earth, with a good sense of humor. I'm a great date but hate the first one! Photo a must. 8723 ✉

Let's Have A Fun Date—Daiquiris at Wilson's, dinner at Carmines's, dessert at... We could play racquetball, shoot pool, watch LA Law or just talk. I'm 32, 6', super-personable, great-listening Jewish guy. If you're bubbly, petite and Fun, you'll make a new friend. 8699 ✉ ☎

Elegant Woman—In artistic profession - enjoys books, classical music, European travel, movies. Seeks successful man, 38-50. 8712 ✉ ☎

Female Gem - Passionate—About movies, animals, books, beaches, outdoors. Witty, intelligent, supportive. Curvaceous, very beautiful, 47. You are a smart man, 40-50s, professional, mature, stable, caring. Photo only for reply/bio. 2164 ✉

Carpe Diem—Tall, very handsome, blue-eyed gent seeks 5'6" and over, sexy, stunning natural beauty, 25-33, with brains, humor and heart - willing to go through life with a hint of sarcasm, a touch of mischief and a whole lot of passion. Sieze this ad. Note/photo/phone. 2157 ✉ ☎

Spiritual/Sensual—Childlike/mature, romantic/down-to-earth, athletic professional - with interests in Eastern spirituality and holistic health - seeks sweet, warm woman, 32-44. NY/NJ. Note/photo/phone. 9927 ✉

Seek Special Companion—Healthy - emotionally and physically, good looks/personality, financial/professional success. Main asset: relate and communicate. Want to meet compatible NJ female, 36-42. Note/photo/phone. 2185 ✉

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Very Pretty, Petite—31, professional (Jewish, nonreligious). Sets an elegant table and is comfortable and happy in jeans. Seeks one great man, 30's to 40's and professional, who is communicative, passionate, funny and sexy - for best friend and lasting love with a woman who is worth it. Note/photo. 8708 ✉

Coupledom Without Boredom—Breathtaking green-eyed gal, 33, seeks fascinatingly flirtatious, fantastically physiqued, funny fellow with sparkling 'bad-boy' eyes. Note/phone/photo. 8709 ✉

Exotic, Passionate Italian—30, seeks successful male, 40's-50's, who values intelligence, honesty and traditional values. For serious relationship. Bio/phone. 2188 ✉

You're As Beautiful As You Are Smart—And as romantic as you are practical. You're comfortable with your natural appearance and although men are always asking you out, you still find it flattering. Above all, you're kind and warm - but still wondering when you'll meet a sensitive, funny, handsome, athletic and successful 35-year-old professional. Stop wondering; you just did! Letter/photo/phone. 2179 ✉

Lady Diogenes—45, slim blond - looking for a one-woman man with character (201/908). 2200 ✉

Stop The Presses!—Pretty, warm, slim, bright, laughing, green-eyed blond, seeks smart, funny, caring, accomplished Jewish man, 37-45, for always! Photo. 8711 ✉

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston
By appointment only 212-935-9350

Distinguished Architect—Tall, slim handsome, Italian-American 50-year-old - very successful Manhattanite, with country homes and a sense of humor, who enjoys travel, Italian opera, American antiques, gardening, cross-country skiing and water sports. Seeks intelligent, slim, attractive woman for friendship, happiness and love. Note and photograph guarantee a response. 2189 ✉

Appealing Widower—Age 64. Seeks an attractive woman. Please send note/photo. 9898 ✉

Bright Beauty—Athletic, musical, successful, silly, sophisticated Jewish woman, 33, seeks counterpart for serious relationship. Letter/phone. 2180 ✉

Sexy, Successful Woman—43, 5'7", 130, wants 48ish Jewish man. 2174 ✉ ☎

Zesty, Mature Lady, NYC/LI Sought—By sincere, handsome guy, 40. 8697 ✉

Single Jewish Female—Young 30's, sexy and slim, seeks single Jewish jock, 30-40, with brains - to join counterpart in the Superbowl of life. Photo/phone. 8710 ✉

Pretty, Blue-Eyed, Blond Artist—Slender, romantic, fun-loving - seeks man, 60 plus, who is physically fit, sensitive, secure, to share the arts, travel, long walks, quiet dinners, etc. Photo/phone/note. 8706 ✉

Juilliard School Graduate—Enjoying a successful career in the arts - loves tennis, good food, fine wine, African safaris, animals and intelligent women. I am an athletic, 6'2", passionate, sensitive, attractive gentleman and have a great sense of humor. You should be intelligent, attractive, in good shape - physically and emotionally, 32-40, and share some of the above interests. Photo please. 8713 ✉

Health-Conscious, Intelligent, Fit—Successful and aggressive commercial real estate broker. Family-oriented, open to long-term relationship including marriage and children. 6', 32 years, fun-loving and spiritual. Enjoys dining, theater and arts. Seeks lady with similar goals. Photo and phone a must. 2194 ✉

Happy 5752—Are you a professional Jewish male looking forward to the new year? Female lawyer-to-be, 29, would like to meet you. Photo optional. 8718 ✉

Exceptionally Pretty, I've Been Told—Natural, chic, fun, smart, sexy blond (5'7", size ten, big brown eyes). Seeks exceptionally good-looking, strong, masculine, fun, smart, athletic, nice 30something guy who is both hip and classy and knows what he wants out of life. Photo/phone, please. 2196 ✉

Self-Assured, Emotionally Healthy—30, divorced white female - attractive, redheaded professional who enjoys sailing, running, cross-country skiing, red wine, theater, the beach, Sunday brunch and Star Trek - seeks male counterpart, 29-40, for good company which may lead to a relationship with someone who can be a friend, playmate and lover. 2160 ✉ ☎

Surgeon With Cardiac Crisis—Emergency page for female heart-stopper. I'm a healthy, wealthy, hopefully wise heart-throb: 200 lbs, 6'1", 45 years old (looks 39, feels 30), blue eyes, nice guy - with humor, traditional values, honor and optimism (hence this ad). I love tennis, skiing, movies, exotic travel and the best of NY - especially as a couple. I'm seeking a very athletic, nurturing beauty for companionship, intimacy, passion and mutual pulse-raising - a best friend for commitment and perhaps a family. Note/photo/phone. 2199 ✉

Successful, Tall, Sincere Lawyer—Seeks permanent relationship with slim, educated Jewish woman who can deal with non-disabling, orthopedic impairment. Westchester resident, vintage 1936-1946, with sense of humor preferred. Photo/note/phone are musts. 8674 ✉ ☎

Writer By Night—Madison Avenue VP till sundown. Offers warmth, understanding, Ivy wits, solvency, solid (42) good looks - to clever, compatible woman, 30's or so, whose grace matches her beauty. Note and photo please. 8729 ✉

There Are Four Kinds Of Men—Successful gamblers, unsuccessful gamblers, successful nongamblers, unsuccessful nongamblers. I want a successful gambler, 40-50, who's never answered a personal before, who's had his kids, who's had beautiful women, who lives in Manhattan, whose face would be described as interesting if not handsome. And who likes to cuddle. I'm desirable. Send picture and letter. 2201 ✉

Can't Believe We're Still Single—You and I have good looks, intelligence, lots of class, style and success. We're trim, professional, refined, warm and genuinely nice, but somehow we're still single. It's inexplicable! If you're this lady, 30-38, who also can't believe it, send this special Jewish guy, 43, a note and photo. 9925 ✉

Funny, Warm, Handsome MD—30, Jewish male, 5'10", seeks warm, educated, funny, attractive, 22-30 (nonsmoking), Jewish female to share romance, mystery and the City. Photo/phone. 8716 ✉ ☎

Seeking Bergdorf Goodman-Style Man—I'm savvy, sophisticated and successful, yet incredibly feminine and elegantly sexy - with silky blond hair, turquoise eyes and a kind, loving nature. Though 43, I look 33, have a knockout hourglass figure and gorgeous smile. But I prefer to be remembered for my quick wit, integrity and generosity. Seeking same qualities in a very masculine, powerfully successful GQ type who takes pride in dressing expensively and maintaining a sophisticated NYC lifestyle which reflects a certain level of taste and elegance. Should enjoy repartee as well as sports and fitness, and understand the importance of mutual respect, honesty and trust in a relationship. I'm divorced (no children) but have loads of room in my heart and lots of love to give if you already have kids. Photo please. 2166 ✉

Swedish-Jewish Lawyer—34, well-known, with a good financial position - seeks educated, independent, good-looking, warm, fun, sporty and outgoing Jewish female, 25-32, who enjoys theater, museums and all the joys of life. Phone/photo a must. 1830 ✉

Beautiful Showgirl/Dancer Wanted—21-33 years old - you are single, unattached and with no children - who likes ballet to baseball. I am a 46, 6', single white male, 178 pounds, handsome, self-employed and well-off. I am the old-fashioned type - meaning being decent, sincere, quiet. If interested, photo a must. 8694 ✉

Warm, Intuitive—Young 60's, academic woman seeks interesting Jewish man for intellectual/emotional nourishment. 2181 ✉

Handsome MD—Youthful, fit, 47, Jewish (nonreligious), loving and warm. Seeks similar, secure, attractive Manhattan woman, 31-41, for sharing interests marriage and family. 2195 ✉ ☎

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ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Hit The Brakes!—I'm pretty, vivacious, Jewish, 35 and stalled roadside in Fort Lee waiting for you: a tall, marriage-minded mensch to share the freeway of love. Personal note/photo. 8695 ✉

Millionaire Wanted By Same—Tall, slim, beautiful black lady. 8690 ✉ ☎

In Her Prison Of Wishes—Educated Oriental beauty seeks a successful and emotionally secure white male, 32-42 years, to share life's adventures. Note/photo. 2150 ✉ ☎

Are You The Special Man I Seek?—48-60, tall, handsome, physically and mentally fit, successful, with wit and wisdom? Enjoy all the city has to offer: music, dancing, movies, theater, restaurants, walking, travel, adventure? I'm 5'8", mature, very attractive, green-eyed, elegant-looking, slim brunette, financially independent business executive who enjoys all of the above and more. Photo please. 9923 ✉

Pretty, Bright, Energetic, Outdoorsy—Jewish, 30-year-old woman, interested in hiking, tennis, jogging, etc. - seeks handsome, 28-34-year-old man with same interests. 2154 ✉ ☎

Caring, Great Older Guy—Seeks NYC/LI career gal, to 35. 8698 ✉

Literate, Caring Beauty—Tall, long auburn hair, slender, with engaging smile, interesting and genuine. Seeks man (35-45) - very intelligent, creative and enlightened - to share a home by the sea, live abroad, have children. Photo/note, please. 9924 ✉

Help - Stop—Realized I'm 36 - stop - And unmarried - stop - 6'3", handsome, blue eyes, athletic, Jewish, successful - stop - Interested in sharing my remaining years with a 26-33-year-old woman of substance - stop - Recent photo please. 2155 ✉

Searching And Seeking—For a singularly special older woman with style, class and the earnest desire to experience all of life's amenities and adventures with equally classy, financially secure, free-spirited professional with many diversified interests. Photo/phone. 8646 ✉

Tall, Pretty, Good-Natured Lady—40's, seeks caring man. Photo/bio. 9915 ✉

Photographer/Scientist—Active, upbeat, handicapped, seeks a bright, optimistic woman (age 30-45), with a warm heart and smile. 2087 ✉

Affectionate, Sincere, Loving—Single man, mid 50's, seeking a serious relationship with an attractive lady in her 40's. Photo required. 2133 ✉

Gay White Male—Late 50's, looking for personal relationship with youngish writer. 2171 ✉

Vivacious, Very Attractive—Professional, tall, blonde, Jewish, 33, loves biking, skiing, tennis, sailing, and is looking for male counterpart. Photo/note. 2129 ✉

Affectionate, Athletic—Very handsome, witty, single Jewish male, 34, 6'1", Ivy MBA - enjoys exercise, fine cuisine, music, pets, theater, and travel. Seeks educated female, 24-34, with great smile and diverse intellectual and leisure interests to share. Please send a note with your phone and perhaps a photo. 9919 ✉

Strong, Sensitive, Creative Male—41, 6', dark wavy hair, interesting good looks, enjoys nature, sailing, golf, tennis, the shore, good music and the arts. Desires Christian female who's intelligent, warm and feminine, mature 20's-youthful 30's, nonsmoker - beautiful okay if down-to-earth and natural. Shapely, easy smile and 'up' persona. Photo appreciated. POB 436, NY, NY 10023.

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Provocative, Pretty, Slim Female—Multifaceted, lover of life - seeks upbeat, tall, intelligent, physically fit, secure gentleman, 35-50. 9906 ✉

Caring, Secure, Esthetic Man—Seeks one 40-50's (young) woman. Photo. 8671 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 2144 ✉

Attractive, Single White Female—25, looking for serious relationship. Note/photo/phone. 8693 ✉

Pretty Blond—Blue-eyed female, 34, 5'5", Catholic, nonsmoker, never-married, no children - enjoys the outdoors, concerts, traveling, movies, TV, shopping, beach, quiet times. Seeks sincere Irish-Catholic man - minimum 5'10", 28 plus, no children, successful professional, warm, easy-going, romantic, traditional values, nonsmoker, no drugs, no mustache, no beard - for friendship, maybe more. Letter with photo. 2175 ✉

La Jolla Interior Designer—Stanford grad, 5'6", slender, very attractive. I like Matisse, Maui, Mozart, Mumms and my 380 SL. Interested in meeting educated, successful, upbeat man of integrity. Prefer nonsmoker, tall, 50 plus. Photo. 8679✉☎

BonJour, Hola And Ciao!—Single Jewish female, 32, very pretty, multilingual, loves books, animals, music, travel, seeks handsome, intelligent, funny man to share life with my cat and me. French or Spanish a plus! 8707 ✉

Pleasingly Plump—41, RN, looking for mate, marriage, motherhood. Phone/photo. 9909 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 715

BY MARY ANN MADDEN

SCENE: Airport. Departure gate. Richard Nixon in complete Viking attire—helmet with horns, sword, armored breastplate—has just stepped into the security check. He looks up.

CAPTION: "Uh-oh."

Above, a cartoon. Competitors are invited to invent one such idea, and describe it briefly, please.

Results of Competition 712, in which you were asked to pair familiar phrases, names, titles, altered by a one-letter substitution.

Report: You want to hear about the most-frequently changed words? Naaah. Not you. You, you want to hear how many people sent "It's a Wonderful Lite," right? Among the Honorably Mentioned, some nostalgia: innocent (we trust) retreads from past Comps. Everything old is back again. Here, paired when possible, are some individual winners whose mates were overused: Dude Descending a Staircase. The Last Retail. Macy's, we're a part of your wife. We have nothing to wear but fear itself. Let's shake hanes. Cogito eggo sum. Deadly nightshape. Mutiny on the Bouncy. Dr. Strangemove. Rodeo and Juliet. The Sayings of Chairman Moo. I'm just a girl who can't say so. Lo new taxes. And our personal fave: Clan of the Care Bear.
Badaboom. Ching.

First Prizes of two-year subscriptions to "New York" to:

Good King Wenceslas cooked out on the feast of Stephen.
I'll hate what they're having.
David G. McAneny, Newtown Square, Pa.; Ron Crooks, St. Louis, Mo.

If wishes were horses, beggars might hide.
Hunts down bums and kills them dead.
Louis B. Raffel, Northbrook, Ill.

Have I Spayed Too Long at the Fair?
It's ruining cats and dogs.
Joan Catz, Farmingville, N.Y.
sp. ment.: Boo Blume, Sayville, N.Y.; David van Blerkom, Amherst, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

Kirk: "Beat me up, Scotty."
McCoy: "He's deaf, Jim."
Don Wigal, N.Y.C.
sp. ment.: Lesley Cotten, Darien, Conn.

Every time we say good-bye, I dye a little.
Red Steiger
Jan Leighton, N.Y.C.

Where there's a will, there's a war.
Because people like to split heirs.
Henry Morgan, N.Y.C.

And Honorable Mention to:

The hog comes in on little cat feet.
It was so quiet you could hear a pig drop.
Ruth Arzonetti, Washington, D.C.

One picture is worth 1,000 worms.
Robin Food
Lillian Cherensky, Metuchen, N.J.

Splendor in the Glass
Vainman
Adele Moloney, West Milford, N.J.

"I will ever defend the odd religion."
Mark, Queen of Scots
Harry Doe, Cleveland Heights, Ohio

No Edit
The Dumbwriter
Islip Middle School, Islip, N.Y.

Resigning Women
Delta Farce
Richard Schwartz, Madison, Wis.

"Ich bit ein Berliner."
Scarce as Hun's teeth.
T. Pryor, New Canaan, Conn.

I am the master of my fête.
I am the captain of my soup.
O. M. Neshamkin, M.D., N.Y.C.

The pie is cast.
California Splat
Rick W. Burke, Ho-Ho-Kus, N.J.

I Burp the Dead
The Mummy's Nurse
James R. Leeds, Montgomery, N.Y.

Early to bed, early to rise/Makes a man wealthy, wealthy, and wise.
Please state your name, bank, and serial number.
Kim Bonventre-Purpura, Staten Island

Lobsters
What About Bib?
Iris Bass, N.Y.C.

How do you solve a problem like Marla?
That's why the lady is a trump.
Marc Doyle, Berkeley, Calif.
sp. ment.: Wendy G. Glickstein, N.Y.C.

Take me to your reader.
Or am I loving my mind?
Gay Cropper, N.Y.C.

The Brady Hunch
Sharon Guess
Carleton Carpenter, Warwick, N.Y.

The Grant Ole Opry
How I Stopped Worrying and Learned to Love the Tomb.
Shirley Brandsen, Zeeland, Mich.

Love's Labour's Cost
Love Me or Lease Me
A. L. Colby, N.Y.C.

Lave Me or Leave Me
W*A*S*H
B. Fisher, Livingston, N.J.

To be or not to be, what is the question?
Rosenkrantz and Guildenstern Are Deaf
Pat Hyland, N.Y.C.

Remembrance of Things Post
Parcel Proust
Jonathan Tannenhauser, N.Y.C.

Mary hid a little lamb.
Police spoke to several ewewitnesses at the scene of the crime.
Miranda Loshin, White Plains, N.Y.
sp. ment.: Peter Weed, N.Y.C.

The Timing of the Shrew
Kiss Me Late
Ruth Machover, N.Y.C.

A fool and his honey are soon parted.
Bridesmead Revisited
Ann K. Warren, Chagrin Falls, Ohio

The Queen Mare
Ship of Foals
Jan Streilein, Johnstown, Pa.

Maws
The Bite Report
Page Collier, Thibodaux, La.

Don't let them get your gnat.
This bug's for you.
A. Shulman, Chevy Chase, Md.

"One step closer, Sheriff, and I'll put a pullet in your chest."
"Look out! He's got a pun!"
David English, West Somerville, Mass.
sp. ment.: Don Hauptman, N.Y.C.

The four basic fool groups.
I don't suffer foods gladly.
Robert Bosnak, Baden, Pa.

Wynken, Blynken, and Ned
Beatty is only skin deep.
Cassie Graizzaro, Spring Valley, N.Y.

Sittin' on the Duck of the Bay
Murder Most Fowl
Andy Gordon, West Hollywood, Calif.

Whose moods these are I think I know.
The Dour Horsemen of the Apocalypse
Pamela Davis, Brooklyn

Dipstick
Valley of the Dolts
Monica Duffy, Glens Falls, N.Y.

From the malls of Montezuma
To the stores of Tripoli
Dolly Hecht, N.Y.C.

Om Thee I Sing
The Silence of the Lamas
Staff of Design, Etc., Staten Island

Oh, mein pupa, to me he was so wonderful.
Philip Moth's "Patrimony"
Elliott Sperber, Canton, Conn.

I'm putting on my top mat.
The old gray mane, she ain't what she used to be.
George Rado, Hollis, N.Y.

Paul "Beer" Bryant
Jim Morrison and the Coors
Joel F. Crystal, Scarsdale, N.Y.

I never bet a man I didn't like.
Gamblin' Rose
Sheldon B. Akers, Amherst, Mass.

The Bark at the Top of the Stairs
Whose woofs these are I think I know.
Joyce Rosenthal, Newport, R.I.

Lassie Came Home
102 Dalmatians
Kaye Olmstead, Petersburg, N.Y.

Helen of Trot
The pace that launched a thousand ships.
Brien Boswell, Greensboro, N.C.

1. Madam is Adam.
2. Ms. Ed
1. L. Soth, Northfield, Minn.;
2. Barry Bellinger, Washington, D.C.

A wood man nowadays is hard to find.
Casey as the Bat.
Richard Zucker, Irvine, Calif.

Bake my wife—please.
The Man Who Mistook his Wife for a Ham
Susan Harriman, San Francisco, Calif.

"Frieze, this is a stickup."
Rhapsody in Glue
Cheryl Rezabeck, Shaker Heights, Ohio

We have met the enemy and they are furs.
A mink is a terrible thing to waste.
Chris Doyle, Burke, Va.
sp. ment.: Ellen Rado, Hollis, N.Y.

Parking is such sweet sorrow.
All cars are gray in the dark.
A. C. McShade, Pittsburgh, Pa.

This is the dawning of the Age of Aquarium. . . .
I Fall to Pisces
Rita Weiss, N.Y.C.

Nice guys finish fast.
Go with the slow.
John W. Grubb, Harrisburg, Pa.

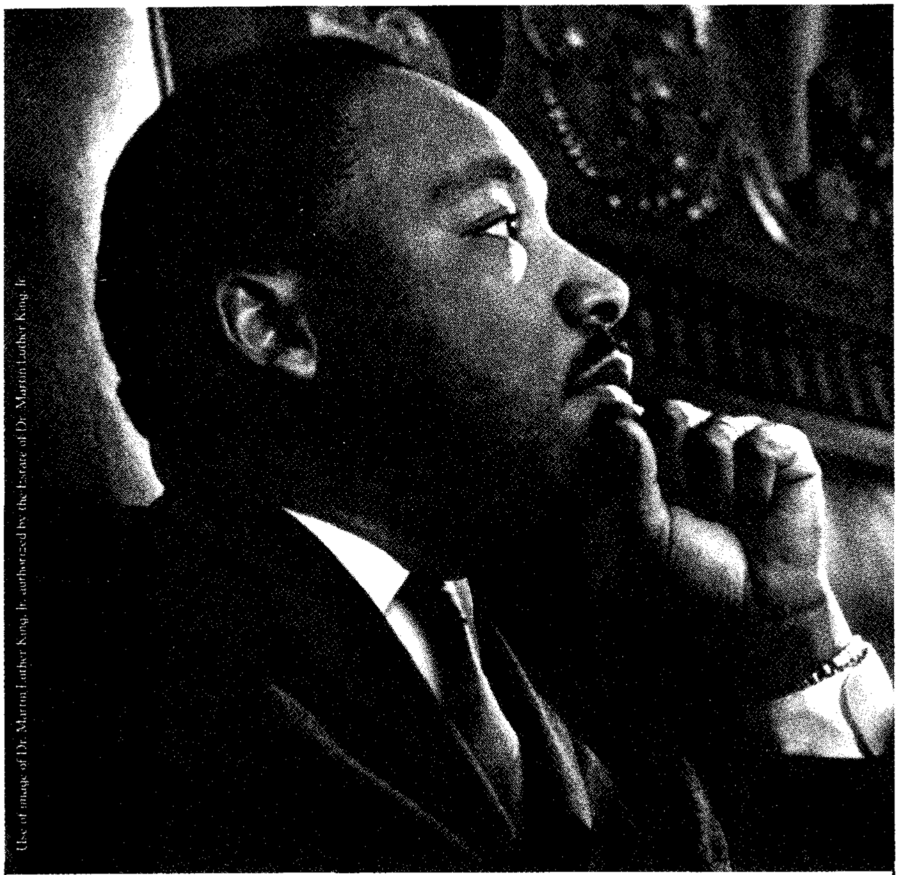
Ring Kong
Fax Wray
Jack Mansbach, Canadensis, Pa.

You deserve a freak today.
Harpy trails to you.
Adam Doyle, Blacksburg, Va.

"I am now an animal!"
Dog Hollywood
Deborah Perry, Bronxville, N.Y.

The fog comes in on little fat feet.
"Okay, men, let's cut 'em off at the paws."
Viktor Blume, Sayville, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 715, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by September 13. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 28 issue. Out-of-town postmarks are given three days' grace.



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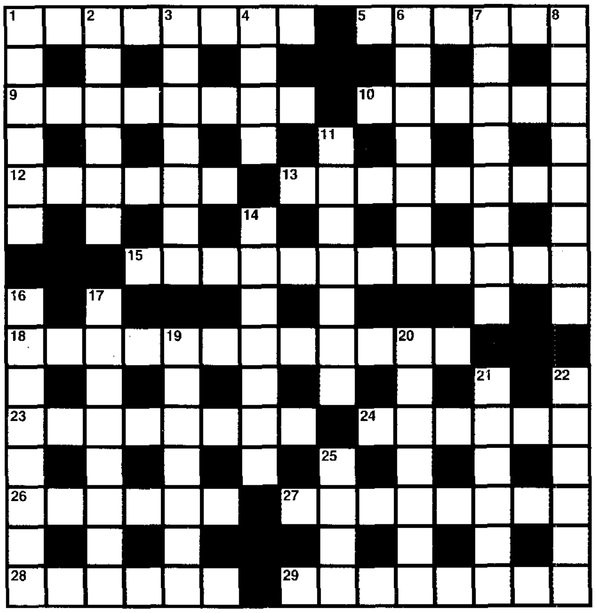
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Plot to swindle, then shoot. (8)
5 Hat that's useful in the garden. (6)
9 Sluice the enclosure holding cattle. (8)
10 Being so stupid is pointless. (6)
12 Business-folk do it a favour. (6)
13 Bend a leg over part of the roof. (5-3)
15 Readjusting it, optician reveals foresight. (12)
18 The time of one's life? (8,4)
23 Sluggishly, painter swallows port. (8)
24 Proper girl travelling west with chaperon. (6)
26 Her twisted frame identifies this boat. (6)
27 Convenient Lenten fare? (4,4)
28 Sped off to overthrow a tyrant. (6)
29 Assist in the Quaker manner? (8)

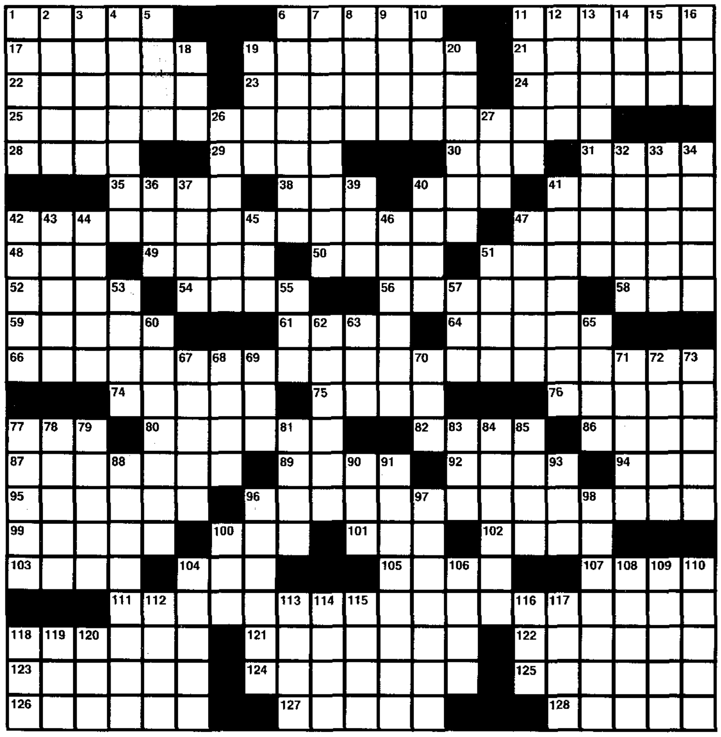


DOWN
1 Secret message from a nonentity. (6)
2 Reached that naughty age? (6)
3 Decorative effect a shoe has right inside. (7)
4 It can be a strain, making a pile. (4)
6 Some bloomer — I ring a bell that's cracked! (7)
7 Gossip inducing rising anger in a lawsuit. (8)
8 Half of them concluding it's effecting some improvement. (8)
11 Painter cast loose in seamist. (7)
14 Mean to show the sad state of about fifty. (7)
16 Sacred greeting we had briefly used. (8)
17 They use their eyes to seek ears. (8)
19 Instrument goes round the globe first. (7)
20 A fat neighbour. (7)
21 Turn again! (6)
22 Frank with conviction of success, achieved it. (6)
25 People in competition. (4)

'WHAT' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

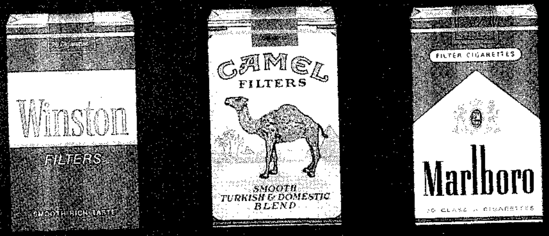
ACROSS
1 Confer benediction
6 Rome's river
11 Put back on the payroll
17 Bolts for beams
19 Reduces in grade
21 Reporter's boss
22 Makes amends
23 Pungent liquid cleanser
24 Biggest violins
25 What angry maestros do?
28 Use a branding iron
29 Ownership document
30 Please the cook
31 Chowder ingredient
35 "—— Love Her," McCartney song
38 Activities rm.
40 Glossy black
41 Fix a typo
42 What Muhammed Ali's safe-deposit box is called?
47 Dog tags
48 Birds —— feather
49 Some born in August
50 Prison stretch
51 Bouquet components
52 Opposite of eve
54 Crackle's preceder
56 Regard highly
58 Sauce for sushi
59 Greek vowels
61 Director Preminger
64 Mathematical relationship
66 What the tailor's sign said?
74 Papal cape
75 Have —— in one's bonnet
76 Puckish
77 Nancy Hanks's boy
80 Like poetic justice
82 Capital of Peru
86 Epic tale
87 Steve Martin's Cyrano film
89 Ex-G.I.'s
92 Rowboat musts
94 Trouser half
95 Missouri mountains
96 What the exterminator did?
99 Missing laundry items, often
100 Branch of Buddhism
101 Freight weight
102 Adam's eldest
103 Lett's neighbor
104 Undercover org.
105 —— buco
107 Pub missile
111 What made the boat show a success?
118 Melanie in "GWTW"
121 Footwear for "my son John"
122 Melodic
123 Feel insulted by
124 "20/20" hostess
125 WW II character who "was here"
126 Lower animals
127 Playground chute
128 Requisites

DOWN
1 Enfants terribles
2 Nimble
3 City east of Lisbon
4 Spanish matrons
5 One-pot meal
6 Painter's medium
7 Not demure
8 Ski shop try-on
9 Vulcan's volcano
10 Jockey's control
11 Answer, in debate
12 Cheese burg
13 What a carpenter needs to man his ship?
14 For what —— worth
15 Anonymous Richard
16 Vocalized pauses
18 Mach 2 plane
19 Knighted lady
20 Fabric for linings
26 Thomas Alva
27 Stool pigeon
32 Bowlers' aisles
33 Texas Leaguer
34 In disorder
36 Zero, in Britain
37 Membership fee
39 Fidel's sidekick
40 Sweet spreads
41 Descendant of Esau
42 Jokester
43 He and his money are soon parted
44 Andrea del ——
45 Dixie govt., once
46 Certain Louisianian
47 "—— Song Go Out . . . "
51 Trepidation
53 Western-pact acronym
55 Nanki- ——
57 Third numero
60 Psychoanalysts, familiarly
62 Did detective work
63 Filing aid
65 Attacks the squeaks
67 Draws pay
68 Kind of gin fizz
69 Boggy land
70 Half an Israeli city
71 "The Way —— Flesh"
72 Bruce who played Watson
73 Hosiery mishaps
77 End of a Stein line
78 Clownish ones
79 Precise
81 The Terrible
83 Debtor's chit
84 Team pet
85 Length times width
88 What ailment was listed in Noah's diary?
90 Hanoi holiday
91 Necked
93 Fi's partner
96 Pastoral place
97 Not out at sea
98 Rank —— (ordinary people)
100 Ex-president of Pakistan
104 Informal talks
106 Canonized femmes: abbr.
108 Word with thought or mentioned
109 Lay a new lawn
110 Better than deuces
112 Apply color to
113 Literary oddments
114 Holler
115 —— spumante
116 Adult acorn
117 " . . . in the heart —— the head?": Shak.
118 Globe
119 Peggy or Pinky
120 "This —— stickup"



Solutions to last week's puzzles appear on page 92.

Search High.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